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PAGES 5&7

Saturday 12 February 2011

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PAGE 55

MAGNUM GREATS



PAGE 24

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MASTERCLASS



PAGE 53

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PAGE 19

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Contents

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I'LL NEVER forget the morning in October 1987 when I came down to breakfast and saw our apple tree lying across the garden. That apple tree had been part of my life for 18 years, and because of its size and stature I just assumed it would be there for ever. I really couldn't comprehend the force of the wind that brought it down in the night, and I stared in disbelief. You get the same feeling when a wave suddenly knocks you over in the surf, or when your house shakes during an earthquake: amazement at a force you didn't expect and didn't really appreciate until it struck.

When enough force is applied, anything can be made to move. No single citizen of the North

African countries in the midst of the recent political upheaval could force out a regime on their own, but combined with others who share the same sense of injustice, change can be brought about. The same is true of photographers fighting for the right to photograph in public places: only by coming together can we alter the situation. With the recently announced review of counter-terrorism law we seem to have done just that. Private security should perhaps be our next target.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Government to overhaul terrorism laws; Pentax admits K-5 'stained sensor' glitch; Olympus Tough range expands

10 REVIEW

The latest books, exhibitions and websites

90 THE FINAL FRAME

The argument that cameras are 'made to be used' can stretch only so far, says Roger Hicks. Some cameras were not designed to last for ever

TECHNIQUE

14 PHOTO INSIGHT

Frans Lanting recalls the freezing temperatures he endured while photographing emperor penguins in Antarctica

19 MASTERCLASS

Four AP readers have a day out with wildlife photographer Paul Hobson, capturing images of swans, ducks, geese and herons at Slimbridge Wildfowl & Wetlands Trust



P19

Masterclass:
Graceful and
atmospheric images
of birds in flight

TESTS & TECHNICAL

41 TESTBENCH

The Camlink TP Carbon 24 tripod and Domke F-832 medium photo courier bag

42 OLYMPUS E-PL2

Mat Gallagher takes a first look at Olympus's 12.3MP micro four thirds model, unveiled at this year's Consumer Electronics Show in Las Vegas



44 ASK AP

Our experts answer your questions

46 SAMSUNG NX11

Damien Demolder gets his hands on a pre-production model of Samsung's latest compact system camera and reveals his initial thoughts

49 SONY ALPHA 580

While Sony's SLT technology-wielding Alpha 33 and 55 have been grabbing all the recent headlines, a new DSLR from the firm has crept onto the market with little fanfare. Tim Coleman draws your attention to the 16.2MP Alpha 580



55 AP EXPLAINS... SPEEDING UP YOUR PC

Why invest hundreds of pounds in the very latest computer equipment, when some time and a few techniques can help you get much more from your current hardware? Richard Sibley explains all

THE AP READERS' POLL

IN AP 29 JANUARY WE ASKED...

Would you find a plug-in 5in LCD useful?



YOU ANSWERED...

A Yes, definitely	19%
B Only on occasions	29%
C Not really	32%
D I am certain I wouldn't	20%

THIS WEEK WE ASK...

Are private security guards worse than the police for needlessly stopping photographers?

VOTE ONLINE www.amateurphotographer.co.uk

YOUR WORDS & PICTURES

12 LETTERS

AP readers speak out on the week's issues

13 BACKCHAT

AP reader Paul Russell laments the demise of the independent camera retailer in favour of faceless chains

32 READER SPOTLIGHT

Another selection of superb reader images

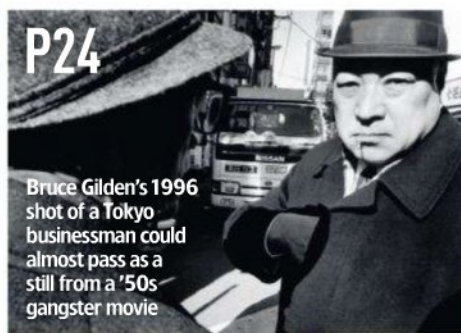
38 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

FEATURES

24 UNUSUAL SUBJECTS

Bruce Gilden's unconventional, sometimes shocking documentary images turn street photography on its head. Gemma Padley asks him why he is drawn to photograph people the way he does



P24
Bruce Gilden's 1996
shot of a Tokyo
businessman could
almost pass as a
still from a '50s
gangster movie

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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“I don't believe photographers will feel any freer to operate without suspicion”

Terror review reaction, page 7



Pledge to cut terror stops • ‘Public have right to take photographs’

GOVERNMENT TO OVERHAUL TERRORISM LAWS



AP RIGHTS WATCH
Committed to defending your photographic rights!

POLICE powers to stop and search innocent photographers will be restricted as part of a reform of counter-terrorism laws, Home Secretary Theresa May has pledged.

The Review of Counter-Terrorism and Security Powers also calls for better training of ‘overzealous security guards’.

Although May highlighted past concerns raised by photographers, she said that where there is a ‘credible’ and ‘specific’ terror threat, the law would continue to allow police stops without reasonable grounds for suspicion.

‘There is a legitimate need for the police to be able to stop people from taking

photographs if it is suspected that the activity is part of terrorism reconnaissance or targeting activity,’ says the review.

‘But the public otherwise have a right to take photographs without fear of being stopped, questioned or searched by police.’

Speaking in the House of Commons, May said that Section 44 stop-and-search will be replaced by a more limited, ‘tightly defined’ power of ‘much more limited scope and duration... to prevent a terrorist attack where there is a specific threat’.

It would require authorisation of a ‘senior police officer’.

Section 44 allowed officers to stop

and search someone without reasonable grounds for suspicion.

A new law will need to be drawn up to replace Section 44, she said.

‘This targeted measure will also prevent misuse of this [anti-terror] power against photographers, which I know was a significant concern with the previous regime,’ she claimed.

The review makes clear that the power to stop and search individuals ‘without reasonable suspicion in exceptional circumstances is operationally justified’.

The review also calls for an improvement in the Home Office guidance given to police officers.

It states: ‘There is scope for the guidance to be improved still further to reflect the proposed changes on Section 44 and to reduce the risk of further misuse.’

‘The review also received submissions relating to “overzealous” security guards taking action against photographers.’

‘While not directly related to counter-terrorism powers, the review considered that the guidance and training for security guards could also be strengthened to reflect better photographers’ rights.’

Section 58A of the Terrorism Act, which can be used to stop photographers taking pictures of police and intelligence officers, will remain law, the review recommends.

AP first reported a photographer being stopped under anti-terror powers in November 2005.

Roy Jhubboo was suspected of planning a rocket attack on Canary Wharf in London when, in fact, he was working on a photography project along the River Thames.

SNAP SHOTS

● The United Nations has demanded that every possible effort be made to ‘shed full light’ on the death of a French photographer who died during the violence in Tunisia. Photographer Lucas Mebrouk Dolega died from a head injury he sustained while covering street protests in Tunis on 14 January. Lucas, a photojournalist for the European Pressphoto Agency, was reportedly hit by a police teargas canister. ‘National authorities everywhere have a responsibility to ensure that the media can do its job in the most secure conditions possible,’ said Irina Bokova, director general of the United Nations Educational, Scientific and Cultural Organization, and the head of the UN agency tasked with defending press freedom. ‘I would urge that every possible effort be made to shed full light on the circumstances of Lucas Mebrouk Dolega’s death,’ she added.

PENTAX ADMITS K-5 ‘STAINED SENSOR’ GLITCH



PENTAX has admitted that some K-5 digital SLRs, contained in the ‘first shipment’ of cameras from Japan, were blighted by a ‘stained image sensor’.

The firm believes the problem was caused ‘during manufacturing’ and is offering a free repair to customers affected.

Last month, Pentax Japan launched an urgent investigation into a report that ‘foreign matter’ had led to ‘dirty’

imaging sensors on the K-5.

AP was contacted by a photographer from Norwich in Norfolk, who said he was worried having bought one of the cameras.

In a statement, Pentax Japan said the stained sensor occasionally produces ‘images with spots that look something like water drops’.

The firm explained that users are not able to remove these marks with ‘ordinary cleaning methods’.

The K-5 was released last autumn as a 16-million-pixel successor to the K-7.



Do you have a story?

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Wednesday 9 February

EXHIBITION Un-Possible Retour and Other Recent Works by Clarisse d'Arcimoles, until 27 February at DegreeArt.com, London E2 9DG. Tel: 0208 980 0395. Visit www.degreeart.com. **EXHIBITION** Northern Exposures by Magnum photojournalist Chris Steele-Perkins, until 24 February at Galleries Inc UK, Newcastle upon Tyne NE1 3PL. Tel: 0191 227 4424. www.northumbria.ac.uk.

Thursday 10 February

EXHIBITION by Cindy Sherman, until 19 February at Sprüth Magers, London W1S 4EJ. Tel: 0207 408 1613. Visit www.spruethmagers.com. **EXHIBITION** A Celebration of Kodachrome, until 10 February at AOP Gallery, London EC2A 4QS. Tel: 0207 739 6669. Visit www.the-aop.org.

Friday 11 February

EXHIBITION Invitation to the Ballet, exhibition about the Royal Ballet, until 6 March at The Lowry, Manchester M50 3AZ. Tel: 0843 208 6000. Visit www.thelowry.com. **EXHIBITION** Handmade Photographs by Jessica Ferguson, until 26 June at Lacock Abbey, Wiltshire SN15 2LG. Tel: 01249 730 459. Visit www.nationaltrust.org.uk.

Saturday 12 February

EXHIBITION Eve Arnold retrospective, until 5 March at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 839 7551. Visit www.chrisbeetlesfinephotographs.com. **DON'T MISS** Snowdrops in the Garden at Kingston Lacy, Dorset BH21 4EA. Tel: 01202 883 402. Visit www.nationaltrust.org.uk.



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Sunday 13 February

EXHIBITION International Garden Photographer of the Year at Lacock Abbey, Fox Talbot Museum, Wiltshire SN15 2LG. Tel: 01249 730 459. Visit www.nationaltrust.org.uk. **DON'T MISS** Snowdrop Spectacular. A tour of Ankerwycke (11am-1pm, costs £5 adults) at Runnymede, near Old Windsor, Surrey. Tel: 01784 432 891. Visit www.nationaltrust.org.uk.

Monday 14 February

EXHIBITION Masters of Photography, until 2 April at Municipal Buildings, Falmouth, Cornwall TR11 2RT. Tel: 01326 313 863. Visit www.falmouthartgallery.com. **EXHIBITION** by Allen Ginsberg, until 20 March at The National Theatre, London SE1 9PX. Tel: 0207 452 3333. Visit www.nationaltheatre.org.uk.

Tuesday 15 February LATEST AP ON SALE

EXHIBITION The Best View of Heaven is from Hell by Bran Symondson, until 20 February at Idea Generation Gallery, London E2 7JB. Tel: 0207 749 6850. Visit www.idea-generation.co.uk. **EXHIBITION** The Birth of British Rock: Photographs by Harry Hammond, until 10 April at the Lowry, Manchester M50 3AZ. Tel: 0843 208 6005. Visit www.thelowry.com.



Compact system camera threat

CANON AND NIKON LOSE GROUND

CANON and Nikon are losing sales of interchangeable-lens cameras to rival firms racing to compete with a growing range of compact system models.

Of the total number of interchangeable-lens cameras snapped up by UK consumers in December 2010, 44.1% were made by brands other than Nikon and Canon, compared to 29.3% in the same month the year before.

This means Canon and Nikon lost close to a 15% share over the 12-month period.

Although Canon and Nikon still dominate the market, in Japan their combined share slumped 11% to 60.4% in 2010, according to a report published by *Pen News Weekly*, quoting statistics supplied by market research firm GfK.

Sony stormed into third place with a 15.2% share, according to the figures.

Meanwhile, in the UK, AP understands that Sony overtook Nikon in volume sales of interchangeable-lens models for December 2010 – notching up 25% compared to Nikon's 20%.

UK sales of compact system cameras (CSCs), as a share of all interchangeable-lens cameras sold, more than doubled during December – up to 26%, from 10.9% in December 2009.

Confirming the figures, Matt Gibbs, of GfK Retail and Technology, said: 'I would add that this is way ahead of all other European countries, and indeed the USA.'

We are only beaten in success of CSC by Far Eastern countries.'



NIKON MODEL IMMINENT?

WHILE the 'big two' have yet to show their hand in the increasingly competitive compact system camera arena, Nikon has hinted at plans to launch a mirrorless model.

Last year, Nikon president Makoto Kimura was quoted as saying that a 'new concept' model is likely to boast enhanced video functionality. 'It could be any time this fiscal year or the following year, as new models are starting to sell,' he told a news agency.

This suggested Nikon may be ready to announce a CSC before the end of March in 2011.

In Japan, Canon led the interchangeable-lens market in 2010 with a 31.5% share, while Nikon took a 28.9% slice.

SNAP SHOTS

● Olympus claims the latest additions to its Tough series of digital compacts are 'virtually indestructible' and can capture stills that are viewable in 3D on a compatible television. Claimed to be waterproof, shockproof and freezeproof, the 14-million-pixel Tough TG-610 and TG-310 are due on sale this month, priced around £250 and £200 respectively. Both feature a sliding double-lock mechanism to help protect the battery, card slots and ports. The TG-610 boasts a 3in LCD screen (920,000-dot resolution), while the TG-310 is equipped with a 2.7in monitor (230,000-dot resolution). The TG-610 sports a lens delivering the 35mm viewing angle of a 28-140mm zoom, while the TG-310 comes with a 28-102mm optic. They are both compatible with Eye-Fi cards, allowing users to transfer images to a computer or the internet wirelessly using Wi-Fi.

● The Veolia Environment Wildlife Photographer of the Year competition has opened, boasting a top prize of £10,000. The closing date is 18 March 2011. Visit www.nhm.ac.uk/wildphoto.



Do you have a story?

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Campaigners give AP their reaction

PHOTOGRAPHERS WARY OF TERROR REFORMS

AP RIGHTS WATCH

Committed to defending your photographic rights!

PHOTOGRAPHERS have cautiously welcomed the Government's counter-terrorism review, but some have raised doubts that it will prevent them being stopped when taking pictures in public.

'We have won the day on [Section] 44,' said photography rights campaigner Austin Mitchell MP, who welcomed plans to replace the already suspended law with a more limited power. 'I think it will create a freer situation, so it is a big advance.'

But he said it would be 'totally unacceptable' if large areas of London, with its many famous tourist hotspots, were covered by the new law on an ongoing basis.

'Provided the point is made that it has got to be used in an area deemed under threat for a specific case, for a temporary period... then we could accept this, clearly with reservations because we don't want anyone to be stopped, but you've got to make some concessions,' he said.

The Grimsby MP branded changes on Section 44 as a 'fudge', but accepted it was inevitable that the Government would act

cautiously on any law change in light of the continued terrorism threat in the UK.

On the question of security guards, Mitchell called on the Government to 'issue clear guidance and instructions' – through organisations – to stress that 'photography should not be regarded as an offence'.

Architectural photographer Grant Smith, who has been stopped numerous times while taking pictures in central London under anti-terror laws, doubts that a crackdown on overzealous security officials, through guidance, will have any impact.

He pointed out that many agencies operate 'without public accountability'.

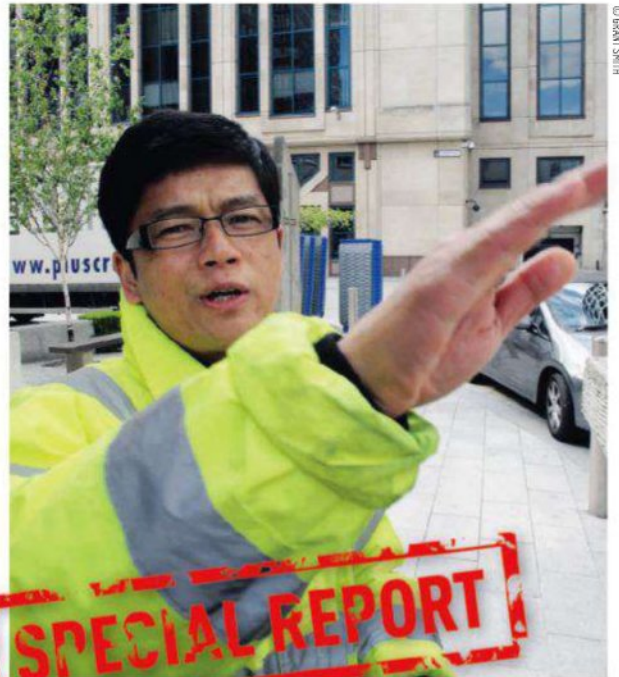
'The lack of trust that authorities and the state have for citizens is plainly evident. I don't believe photographers will feel any freer to operate without suspicion.'

John Toner, freelance organiser at the National Union of Journalists (NUJ), welcomed the planned restriction on stop and search.

However, he told us that 'we will not be able to judge the effect of the proposed new law until it is put into practice'.

'A substantial reduction in the harassment of photographers would be an improvement, but we would like to see a complete end to people being stopped simply because they are carrying cameras,' he added.

Mitchell, along with the NUJ and others, continue to call for a repeal of Section 58a, an anti-terror law that can be used to stop people taking pictures of police officers.



A security guard confronts photographer Grant Smith in central London

Mitchell said the current legislation is 'confused' and had caused problems since it became law on the UK mainland in 2009.

The *British Journal of Photography* (BJP), which has campaigned alongside AP and other bodies, said the review fell short of its expectations.

BJP's news and online editor Olivier Laurent told us: 'Recent cases, as reported by AP and BJP, have shown there is still a belief among police forces and security personnel that photographing in public is a suspicious act.'

Photo rights campaigner Mark Singleton, editor of website SceneThat, said: 'While we would have welcomed some additional, specific changes to the raft of counter-terrorism legislation, we believe that the proposed changes strike a better balance between civil liberties and the need to counter the threat from terrorism.'

'The point must be made that it has got to be used in areas deemed under specific threat, for a temporary period'

AP CAMPAIGN KEY TO REFORMS

IN A FIVE-PAGE section of the review devoted to 'photography', the Government acknowledged the representations made by photographic organisations, including AP, and subsequent talks held with the counter-terrorism minister in March 2010.

The review noted 'widespread concern, notably amongst photographers and journalists, that counter-terrorism powers are being used to stop people legitimately taking photographs'.

'Whilst statistics are not available to show which of the offences/powers listed... have created most concern, anecdotal evidence and submissions to this review suggest that Section 44 stop and searches of people taking photographs are the key issue.'

Referring to a law needed to replace Section 44, the review states that 'purposes for which the search may be conducted should be narrowed to looking at evidence that the individual is a terrorist or that

the vehicle is being used for purposes of terrorism rather than for articles which may be used in connection with terrorism.

'The test for authorisation should be where a senior police officer reasonably suspects that an act of terrorism will take place. An authorisation should only be made where the powers are considered "necessary" (rather than the current requirement of merely "expedient") to prevent such an act.'



COMMENT

PREVIOUS Government promises suggest we should wait to see how the proposed new legislation is put into practice by police officers on the ground. Although the Home Secretary highlighted past concerns raised by photographers and the repeal of Section 44, she said that where there is a 'credible' and 'specific' terror threat, a new law would continue to allow police stops without reasonable grounds for suspicion. How, then, will this threat be defined – does that mean all of London is a potential target? And how, precisely, the Government will strengthen the training of security officials remains to be seen.

Chris Cheesman, news editor

AP
THIS
WEEK
IN...

1888

In 1888 amateurs were careful not to bite off the hand that fed their professional counterparts and AP was keen to clear up confusion sparked by a piece on how to sell your pictures published in a previous issue. 'There was not the slightest intention that amateurs should set up as trading photographers but, as we understand it, they should sell at bazaars, fancy fairs and amongst their friends, spare prints or prints from negatives which in the ordinary work as amateurs they had prepared, the monies received to be applied to charitable purposes.'

must be many amateur photographers all around Exeter, and we doubt not that there will be a ready response to the letter of Mr. Samuel Elliot.

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given upon
Amateur—

Mr. William Adcock writes strongly upon the question raised by Lord Robert Grosvenor, but we think he has quite missed his lordship's point in the scheme, which has been discussed in the columns of the AMATEUR PHOTOGRAPHER; there was not the slightest intention that amateurs should set up as trading photographers, but, as we understand it, they should sell at bazaars, fancy fairs, and amongst their friends, spare prints, or prints from negatives which in their ordinary work as amateurs they had prepared, the monies received to be applied to charitable purposes. No amateur photographer, that we know, would be likely to set up a studio, and compete against a trading photographer, but we certainly consider that Lord Grosvenor's scheme is worthy of support, and we hope that it will not dwindle out of sight because it is thought that injury may be done to the professional photographer. We are sure that photographs, taken when travelling, during the summer holidays, or at other times, would be gladly purchased by the friends of amateurs if it were thoroughly understood that the receipts from such sales were to be applied to charitable purposes. We shall be glad to receive the names of any gentlemen who would meet together and discuss the desirability of forming such a society as Lord Grosvenor has suggested, and which has received promises of support from several of our readers.

Club news from around the country

CLUBNEWS

NEW MIDLANDS-BASED GROUP

Photography enthusiasts are hoping to set up a new group based in the Midlands. The group, which does not yet have a name, aims to encourage discussion among like-minded photographers on the 'why' of photography and 'self-expression'. Mike Brownridge, one of the organisers, says he hopes meetings will be held on a monthly basis. Anyone interested in joining should email m.brownridge1@btinternet.com or tony@creativephoto.org.uk.

SHAROW PHOTOGRAPHIC SOCIETY

The society has announced the launch of its 2011 photographic competition. Details of the contest and entry forms can be found at www.sharowphotocomp.co.uk.

SNAP SHOTS

● SanDisk has revealed its latest memory card, the Extreme Pro SDHC UHS-1, aimed at enthusiasts and professional photographers. The card is aimed at photographers shooting 'high-resolution still images, fast-moving action shots and HD videos', according to SanDisk. A spokesman added: 'It features Ultra High Speed (UHS) technology from the newly released SD 3.0 specification and achieves up to 45MB/sec read and write performance...' The card is compatible with any camera and other devices supporting SDHC cards, and will be available in 8GB, 16GB and 32GB formats, priced £49.99, £99.99 and £189.99 respectively.

● A newly married couple have launched a Facebook appeal for the return of their wedding photos. Wersha and Josh Bhadrwa have offered a £5,000 reward for return of the pictures reportedly stolen in a burglary at a photographer's studio in Hounslow, West London, on 7 January. The images were contained on DVDs, a computer and two external hard drives.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateur photographer
@ipcmedia.com



© KAREN KNORR

Surrey professor wins €15,000

UK PHOTOGRAPHER WINS WORLD TITLE

UK-BASED photographer Karen Knorr has won the Pilar Citoler International Prize for Contemporary Photography, bagging her €15,000.

Karen, who is professor of photography at the University for the Creative Arts in Farnham, Surrey, clinched the award for her photo 'Flight to Freedom' – one of a series of pictures featuring animals in India (see above).

'It can sometimes take months to set up a shoot,' said Karen, who grew up in Puerto Rico surrounded by animals. 'I have to do several

reconnaissance missions to check on lighting and reflections.'

Karen was born in Germany, but has lived in Britain since 1976. She will collect her prize at an awards ceremony to be held in Spain this month.



LIQUID LENSES TO BOOST BATTERY LIFE

SCIENTISTS say they have developed technology that could make camera lenses lighter and require only a fraction of the battery power demanded by today's digital cameras and smart phones.

Researchers at the Rensselaer Polytechnic Institute (RPI) in the US have developed 'liquid pistons' that can also serve as liquid lenses. They vibrate at high speeds and move in and out of focus as they change shape in response to changes in magnetic fields.

The lens automatically changes focal length as droplets of ferrofluid move back and forth. The oscillating droplets precisely replace a surrounding liquid, explains the research team led by Professor Amir H Hira.

'These liquid pistons could

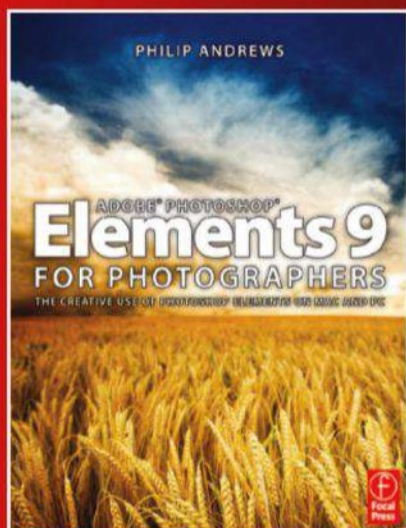
enable a new generation of mobile phone cameras, medical imaging equipment... and possibly even implantable eye lenses,' states the RPI.

'The study demonstrates how droplets can function as liquid lenses that constantly move, bringing objects into and out of focus... As the droplets vibrate, their shape is always changing. By passing light through these droplets, the device is transformed into a miniature camera lens.'

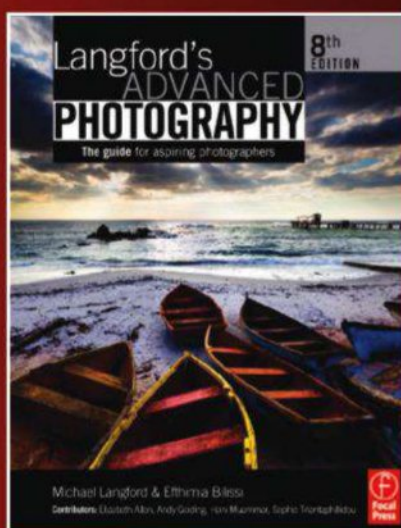
As the lenses contain no solid moving parts, they will not suffer wear and tear, add the researchers in their study called 'Electromagnetic liquid pistons for capillarity-based pumping'. For details visit the Rensselaer Polytechnic Institute website at www.rpi.edu.

When cold weather hits, expose yourself!

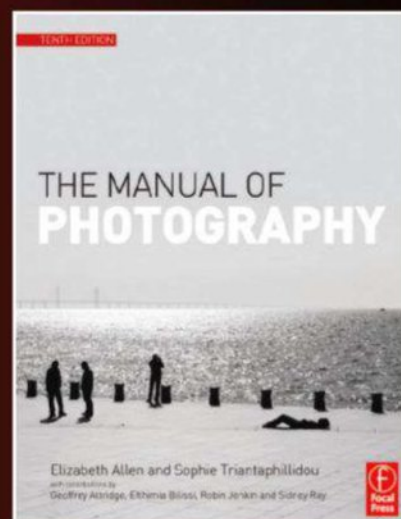
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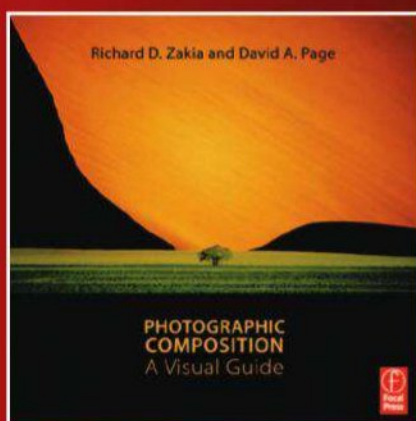
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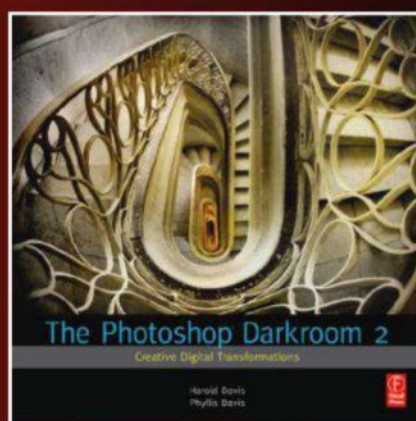
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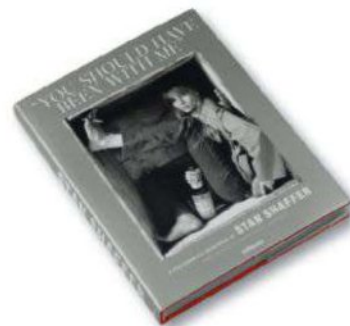
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:: www.focalpress.com ::

APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



'You Should Have Been With Me'

A Photographic Scrapbook by Stan Shaffer. TeNeues, hardback, 256 pages, £70, ISBN 978-3-8327-9425-5



Amateur Photographer
★★★★☆

NEW YORK-BORN

Stan Shaffer was a prolific documenter of pop culture and fashion, whose many subjects included Grace Jones, Andy Warhol and Jerry Hall. This book takes us on a tour through his glamorous, star-studded world and the people he encountered along the way. It can be overwhelming attempting to navigate through the hundreds of images on display, but the book is, at heart, a scrapbook (as its subtitle suggests) and serves as a fitting tribute to Shaffer, who died before the book was published.

Anyone interested in fashion photography will find much to learn from Shaffer's ability to instil a sense of spontaneity within his images, and the grainy monochrome photographs look good on the page. Yet the book feels incomplete and never really gets to the heart of Shaffer's practice. It would have been helpful to have a critical appraisal of Shaffer's place within fashion photography and his background as a photographer. For now, though, his images will just have to speak for themselves.

Sanctuary

By Gregory Crewdson
Abrams, hardback, 96 pages, £39.99, ISBN 978-0-8109-9199-6

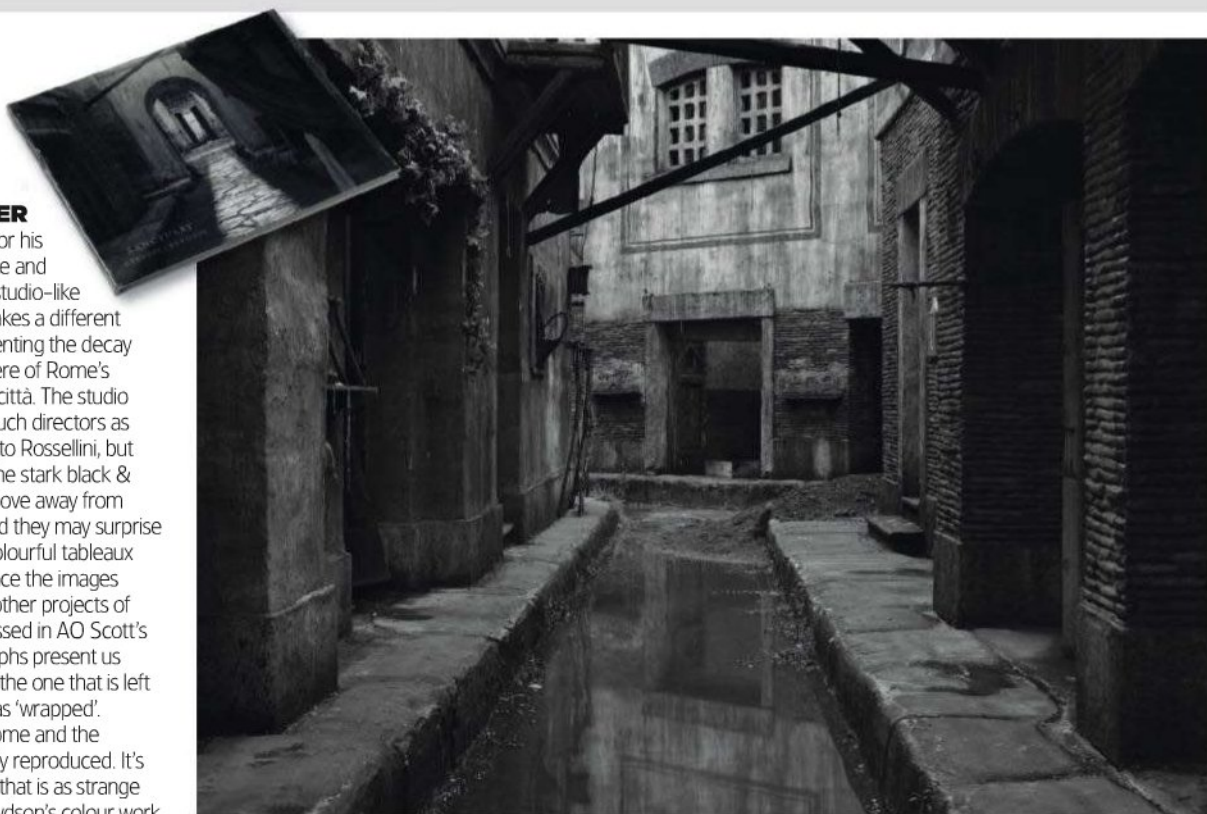
Amateur Photographer
★★★★☆

BETTER

known for his elaborate and surreal studio-like

sets, Gregory Crewdson takes a different approach here by documenting the decay and ghost-town atmosphere of Rome's legendary film studio Cinecittà. The studio was the former home of such directors as Federico Fellini and Roberto Rossellini, but now stands abandoned. The stark black & white images are a bold move away from Crewdson's other work and they may surprise admirers of his previous colourful tableaux photographs. On the surface the images appear no different from other projects of urban decay, but, as discussed in AO Scott's introduction, the photographs present us with a dream-like world – the one that is left behind when the movie has 'wrapped'.

The book is a sizeable tome and the photographs are beautifully reproduced. It's an atmospheric collection that is as strange and as enchanting as Crewdson's colour work.



EXHIBITION



© HANNAH STARKEY

Hannah Starkey: Twenty-Nine Pictures

Until 12 March. Mead Gallery, Warwick Arts Centre, University of Warwick, Coventry CV4 7AL. Open Mon-Sat noon-9pm (during University term time). Tel: 02476 524 524. Website: www.warwickartscentre.co.uk. Admission free

THE WARWICK Arts Centre's Mead Gallery plays host to Hannah Starkey's first solo exhibition in ten years. She has been hailed as one of the most important photographers of her generation and this exhibition marks Starkey's move from film to digital photography. Her stylised tableaux images take place in the everyday, and hint at a larger narrative through props, location and the body language of her female subjects. It all leads to an body of work that borders on the surreal.

Rather than relying on models and

actors to appear in her work, the people appearing in front of the camera are made up of Starkey's colleagues and people encountered on the street. This leads to an naturalistic quality that could easily have looked forced and contrived with professional models.

Starkey is often mentioned in the same breath as Cindy Sherman and Gregory Crewdson, but her unusual images are individual enough to warrant the praise they so often receive within critical and public circles.

www.1000wordsmag.com

THIS quarterly online magazine dedicates itself to showcasing some of the most interesting contemporary art photography from around the world. The site features an array of photographers and their work, displaying lesser known artists as well as more established figures in the art-photography world. The site's introduction states: 'Often incredibly diverse in terms of subjects, concepts, styles and techniques, yet by covering a wide range of genres, 1000 Words intends to make us reconsider the contemporary photograph.'

The site is cleanly presented and easy to navigate, with each article laid out in the style of a handheld magazine. The essays and articles are in-depth and accessible, and the insights the interviewees provide are both helpful and thought-provoking.

1000 Words has also spawned a sister-site, the award-winning 1000wordspartographyblog.blogspot.

com. Similarly, it features interviews and profiles of today's most interesting photographers but, being a blog, it is a little looser in its presentation. That said, it is no less interesting and actually scooped the award for Photography Blog of the Year 2010. The blog is updated every few days, making it one to keep an eye on.



WEBSITE

CONDENSED READING

A round-up of the latest photography books on the market



● **PLASTIC CAMERAS: TOYING WITH CREATIVITY**

by Michelle Williams, £18.99 In this well-researched and lighthearted book, Michelle Williams guides readers on a tour of the world of plastic toy cameras. A range of nicely reproduced artists' photographs are explored in Williams' accessible and conversational writing style. The technique and equipment guides are simple and informative, making the book a good introductory guide to the world of lomography.



● **EXTREME EXPOSURE** by David Nightingale, £15.99 There are many guides claiming to help photographers unleash their digital equipment's true potential. This book varies in content, ranging from basic photographic techniques to information on tilt-and-shift lenses and audio triggers. Many techniques will already be familiar to those versed in film, but if you're going into digital photography fresh, then this guide is worth a look.



● **THE WELSH COAST**

by Peter Watson, £16.99 Experienced landscape photographer Peter Watson whisks readers off on a scenic journey along the Welsh coast from the Dee Estuary to the hidden beaches between Swansea and Cardiff. Admirers or practitioners of landscape photography are likely to find much to enjoy in Watson's colourful and scenic images.

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8123 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

PRIME TIME

Damien Demolder's recent editorial about respect for zoom lenses (AP 15 January) prompts me to respond in respect of primes. I have no disagreement with his argument that a small loss in quality will frequently be outweighed by the sheer versatility of a superzoom optic, and the extra weight may not be so much when compared with a fast prime, but there is one aspect of focal length that seems all too frequently to be forgotten: the effect on perspective.

For day-to-day picture taking, holidays or subjects like sport, focal length is there to fill the frame. The perspective or 'look' of an image is of less importance. Yet when pursuing a favourite subject, street, portrait, landscape or whatever, then the 'look' of the final image is paramount. Would it still look like a Cartier-Bresson without a 50mm perspective? Or a formal portrait without, say, an 85mm? Or a classic landscape without a 20mm? Well no, it wouldn't – and it's the perspective of these lenses that produces that 'look', not the convenience.

But, I hear you say, I can get all these focal lengths with my zoom lens! Yes you can – but do you? After years of trying to keep my fingers away from the zoom ring to maintain a 'preset' focal length (and frequently failing), the day came when I realised what a distraction it was. I was concentrating more on not adjusting the focal length than on the subject! That moment was a turning point – I fitted a 35mm prime lens, my preferred 'look', and have not looked back!

Stefan Shillington, via email

You are absolutely right, Stefan – Damien Demolder, Editor

LEFT LEANING

I own an ATL 35mm left-handed film camera, but this is really just a very basic unit with the shutter button on the left. An online survey states that between 12% and 23% of the world's population are southpaws, which potentially represents a large untapped market for a dedicated left-handed DSLR and yet none exists. It is easy to buy a

left-handed corkscrew, pair of scissors, computer mouse, chequebook and a host of other items – but not a DSLR.

It must be very unnatural for a left-handed person to use the dials and other controls on a standard camera, and all the home-brewed solutions are impractical or downright silly in my view. Using the camera upside down and tripping the shutter button

with your little finger may work, but all the information in the viewfinder and rear screen will also be upside down. Fabricating a shutter release that can be used with your left hand may be very clever, but still does not allow full use of all the dials.

Camera bodies are designed on a computer CAD/CAM system and the machine tools to make the body are produced from that. It is a simple matter, surely, to make a reverse image and then a left-handed shell. All the dials, screens, buttons, lens mounts, batteries, doors and so on would be exactly the same physical pieces, but just mounted on the opposite side to 'normal'. Has any research or feasibility study ever been carried out in this field? I am sure that if I were left-handed I would find using a 'normal' camera so difficult that I would give up with DSLRs and simply use a cheap, fully automatic camera and lose out on a lot of fun and creativity.

John D Ryan, London NW2

There is definitely a demand for left-handed cameras, but the cost of redesigning the body shells, the internal layout, as well as the machines that put it all together, would make these bodies extremely expensive

– Damien Demolder, Editor

WORK OF THE DEVIL

Well, Roger Hicks has finally done it – made me laugh out loud in the middle of a packed coffee shop. His column in AP 29 January was, in my opinion, a masterpiece of fact, observation and humour! The current crop of electronic viewfinder devices is surely the work of the devil and, as Roger implies, have no place on cameras – yet.

His comments on the devaluing of terms such as 'friends' and 'social' are far closer to the mark than most would like to admit. The term 'networking' is actually beneath comment and if one ever gets invited to a 'networking' meeting, it's an easy decision to decline very quickly indeed.

Paul Newman, Surrey

DEVIL'S ADVOCATE

Roger Hicks is getting controversial again. In AP 29 January, he writes that electronic viewfinders are rubbish. I have to say I agreed with him until recently, when rumours that the next Sony Alpha full-frame model may have one led me into my local photographic dealers, to have a look at the offering on the Alpha 580. I must say I was pleasantly surprised: if I had not known that it was electronic, it would have taken a while to spot. Gone are the 405-line quality and the iffy colours of bridge cameras. The main giveaway was actually that the viewfinder only switches on when you put the camera to your eye, and I suspect this is switchable!

Roger goes on to say that 'early adopters' are foolish if a new technology is not both superior and reliable. I'm not sure this is strictly true. Certainly, anyone who needs to deliver results will be unlikely to risk something unreliable for routine work – but, if there are potentially great rewards, an

What The Duck



ECO PRAISE

I think both the AP Editor and contributor Douglas Thomson have missed the point regarding camera manuals (*Letters*, AP 29 January). In this day and age we are awash with extraneous, unwanted and environmentally very unfriendly paper and packaging. If Fujifilm produced a paper manual, bearing in mind the number of countries in which its products are sold, it would need to be in numerous languages, making the booklet something of a tome, with only a small fraction in the relevant language for Mr Thomson.

That the Editor refers to a lack of manuals as 'disturbing' and the fact that Mr Thomson used up quite so much paper printing the whole thing shows a stunning lack of awareness of the eco issues here. I am head of a school where we are committed to environmental sustainability and a reduction in waste, encouraging our young people to act responsibly. I suggest you try harder to set a positive environmental example and praise manufacturers for cutting down on paperwork. Mr Thomson, perhaps an IT course would be a good move for you, so you can then cut and paste the sections of the manual you really need, thereby cutting down on the wasted paper rather than the cutting down of more trees. Well done to Fuji for this positive move. Apple has been doing this for some time, as have others and, in my experience, Nikon could take note.

Alec Murrell, Kent

The point really, Mr Murrell, is that when one needs to look something up when out in the field, a CD isn't much use. Apple doesn't need paper manuals because its products can store and display instructions – Damien Demolder, Editor

unusual risk may be worthwhile. And for some, a spirit of adventure is important (why else would otherwise sane people buy Holga and Lomo cameras?). In the very same issue, there's a feature on the 1969 moon landing, when three brave men gambled their lives on new technology that was not exactly fully proven!

Where you depend on the results, it is wise to follow the 'Ford Cortina' philosophy: it did nothing spectacularly well, but it did everything reliably adequately. Millions preferred it to the vastly more advanced Austin Maxi – but now most Fords use many of the Maxi's design features to achieve a driveability and economy that the Cortina never managed. So, even for the careful and nervous, the 'early adopters' perform a great service!

John Duder, West Midlands



Committed to defending your photographic rights!

THE END IS HIGH!

The events in the latest article in the AP Rights Watch series (*News*, AP 29 January) played out with a depressing sense of inevitability: police questioning an innocent photographer enjoying his creative skills in a place open to the public. A common thread to many of your Rights Watch reports are the overzealous security guards who seem to have little else to do but create problems in order to exercise their very limited quasi-official powers. In addition to educating the police about their powers, I think security guards also need a course in perspective: I know one part-time nightclub bouncer who describes his job as 'internal security', which implies almost MI5 levels of authority.

Police have little choice but to intervene if one of these jobsworths asks them to

get involved, as to ignore it could lead to criticism. But five policemen for one 78-year-old retired professor – did they think they'd cornered Indiana Jones? If the police have to respond to these calls, a little restraint in their dealing with the public, both in the number of personnel responding and the tone of their enquiries, will reduce the perception of heavy-handedness. And security guards need to stop thinking of themselves as the last thin red line between their shopping mall and Armageddon at the hands of some retired academic: they're not the fifth emergency service!

Lloyd Crawford, via email

YES, BUT IS IT ART?

I would like to thank Steve Marshall for his letter on photography as art (AP 22 January), as it raises a question close to my heart. I am an artist/photographer who paints using traditional skills and photographs digitally, while at the same time using the long-established manual methods of image capture.

For the question 'Is it art?', we must remember that there is art and also what the establishment calls art; the two can be different, such as the Turner Prize that Mr Marshall mentioned. However, to produce an image with a purposeful mind, be it good or simply awful, most certainly is art. The only limitation I would place on this would be that if the image is truly terrible, then please keep it to yourself.

With today's contemporary art scene and its anything-will-do mindset being so prevalent, along with its dismissive attitude towards hard-learned photographic methods and painterly skills, it is for the artists of today (including photographers) to produce excellence and to continue to do so, even if the so-called artistic establishment has totally lost the plot. Fashions go in circles; time will see a return to excellence.

Charles Duncan Twigg, Surrey

BACK CHAT

AP reader Paul Russell laments the demise of the independent camera retailer in favour of faceless chains

INDEPENDENT retailers have long had their place in the camera business, but it seems that place that is under severe threat, at least in my locale. And the fault isn't necessarily that of the shops themselves.

Where else can you trade in old kit towards your new camera, or find the obsolete part you've been looking for in a bargain bin? Or get truly impartial advice without a warranty being shoved down your throat? Without them we are at the mercy of auction-site trading and chain-store hell.

In Glasgow we saw one national photo retailer attempt to wipe out all the competition through a rapid and aggressive expansion, which seemed to backfire when the credit bubble burst. The result? Less choice for the customer. The same chain's multiple rebranding witnessed them closing a few of their branches (from seven in Glasgow to three), laying off many of their experienced and knowledgeable full-time staff in the process.

Thankfully, another rising retailer has recently opened a branch and employed the same experienced and knowledgeable staff, as well as stocking some decent kit, along with somebody who knows how to work it and is able to demonstrate it and answer questions. So guess where I go now.

I would like to use the truly independent store, as what you don't use you lose, but therein lies another problem. One of the few, if not the only remaining independent retailer told me that one of the biggest selling brands will not supply to him without a substantial account being set up. Although confident he could shift the stock, it was a potentially bankrupting undertaking. I cannot give him my business, as I have heavily committed to the offending brand. So much for the free market!

I can, however, go along to my local supermarket and pick up a lens with my bread and milk. Brilliant! Just so long as I don't want anything too esoteric, and just so long as I don't want to try a lens on my camera before I buy. Just so long as I don't have any questions...

It's obvious that an independent dealer won't have the same clout as a large chain with massive buying power, but there are other ways to add value. One local independent retailer concedes it cannot compete on price, but promises to spend an hour with each customer after the sale to help them learn their new camera. It's this kind of innovation the little guy needs to survive.

Since my initial draft of this sermon I've seen two other independents in and around the Glasgow area shut up shop and one wonders where it will end. I don't know the answer; I thought that one benefit of a free market was that I – the customer – had the clout. It seems not; bully brands do.



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PHOTO INSIGHT

Frans Lanting recalls how he endured perishing temperatures in Antarctica while searching for an image of emperor penguins with a difference

WE MOSTLY see images of emperor penguins standing upright, which fits with our thinking of penguins as having human-like behaviour. Yet behind the popular, endearing appeal lies a hardy bird. The largest of all penguins, the emperor penguin is an animal of endurance that engages in epic treks across the pack ice around Antarctica. They cover vast distances across hazardous terrain to reach open water and then travel back again to their colony further inland.

The saga of the emperor penguins has become very well known since the 2005 documentary film *March of the Penguins*. Every year the breeding penguins journey

inland where they court and mate. If a chick hatches, the penguins make several journeys back and forth across the ice, sometimes covering up to 100 miles each way to bring their chicks food.

I had organised an expedition to a remote colony on the frozen surface of the Weddell Sea at the very edge of Antarctica, a place visited by perhaps only a dozen people in history. This was several years before the film was made. I wanted to show the penguins in a different way – to show the real emperor penguin behind the ‘pin-up’ image. These are not comical-looking creatures – they are going somewhere, and they instinctively know where. To see them



© FRANS LANTING

negotiate so flawlessly the expanses of sea ice was a revelation to me.

We had flown in on a small chartered plane and spent six weeks camping on pack ice. The plane stayed with us for safety reasons as we were far away from anywhere. As I began to explore the surroundings, I noticed parties of emperor penguins coming and going. One day, when a travelling band of emperors came past my tent, I decided to join them. I grabbed a camera with a wideangle zoom and put a manual body in a belt pouch as a backup in case my electronic camera became too sluggish in the -20°C temperature. The biggest technical challenge is keeping the

camera functioning. Using external battery packs that you carry inside the warmth of your jacket is one solution.

I followed the birds as they glided on their bellies, toboggan-style, stoically paddling to an invisible destination. It's very easy to lose your way in this tricky environment. Once you're in a situation like this, the pattern of the formation and the way the birds move can change rapidly. You have to keep looking ahead of you while shooting so you don't trip over ice.

I went along with the penguins, but stayed behind them so I did not cause any disturbance. If you put yourself in the middle of the formation you disrupt the

pattern of movement and the birds get confused. It's vital they keep in a formation to avoid cracks in the ice, which could have devastating consequences.

The penguins' innate sense of direction became the focal point of my image. I wanted to show the formation as an organised effort pointing to the horizon. This is a different view of penguins from what people normally see. There's a strong sense of direction in the image that comes from the birds moving in the same direction, following the leader. The decisive moment I looked for in my viewfinder was a staggered 'V', with each bird separated individually yet together as a group. If you can express a sense of every bird conforming to the universal sense of purpose you have a compelling composition. Of course, that happens only rarely, so it's important to stay with the action and keep shooting.

As I fell in with their pace, entrusting myself to their knowledge of ice, I became absorbed in their journey. I was so engrossed with following the penguins that I ventured further and further away from the research centre. It was tempting to carry on, but I had to turn back as my trail was fading fast in heavy snowfall. I watched as the penguins vanished into the whiteness, continuing on with their journey.

I wanted to convey a sense of being in the penguins' world and the wideangle zoom lens helped to achieve this. The lens allowed me to work closely with the animals and also show them in their environment. With a wideangle zoom you have the advantage of being able to change focal length quickly, which is handy as situations can change rapidly.

Part of the challenge as a photographer is to experience each situation anew. Being a natural history photographer can be similar to shooting street photography. You're always thinking in terms of stories, noticing patterns of behaviour or a unique incident that you could capture. I try to combine this with a sense of styling; the classic requirements of composition and exposure still need to be satisfied. This was an overcast day, which helped in terms of ensuring a good exposure that might, on a much sunnier day, have suffered from burnt-out highlights. On top of all this is the challenge of surviving such extreme conditions, which is gruelling enough. **AP**

Frans Lanting was talking to Gemma Padley



FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite pictures and share his techniques for capturing dynamic nature images

To see more photography by Frans Lanting or read his World View columns, visit www.lanting.com

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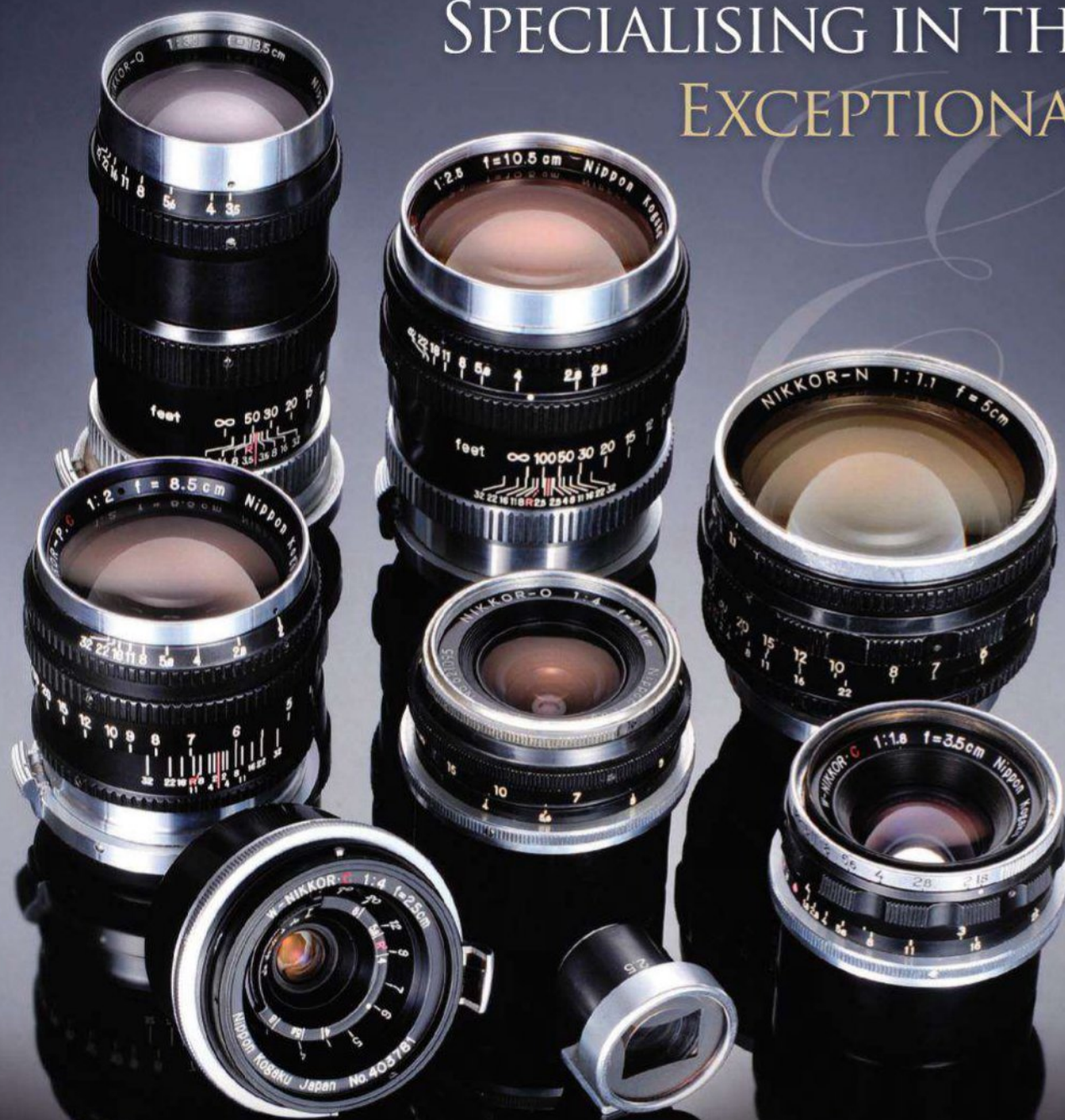


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The **Vintage Department** at *Grays of Westminster* seeks out only the very best mint or near mint examples of Nikon rangefinder lenses and accessories for our customers. For example, on this page is a stunning set of 7 black Nikon Rangefinder lenses: 2.1cm f/4 W-Nikkor-O, 2.5cm f/4 W-Nikkor.C & finder, 3.5cm f/1.8 W-Nikkor-C, 5cm f/1.1 Nikkor-N, 8.5cm f/1.2 Nikkor-PC, 10.5cm f/2.5 Nikkor-PC, 13.5cm f/3.5 Nikkor-Q. If you have Nikon equipment like this that you wish to dispose of, then kindly contact us by telephone 020-7828 4925 or if you prefer, you can email us at info@graysofwestminster.co.uk for our highest offer.

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The Amateur Photographer
Masterclass with **Paul Hobson**

Birds in flight

In this month's *Masterclass*, wildlife photographer **Paul Hobson** shows four AP readers how to achieve eye-catching images of swans, ducks, geese and herons at Slimbridge Wildfowl & Wetlands Trust. **Paul Nuttall** reports

CAPTURING a sharp image of a bird in flight is one of the more difficult challenges facing the wildlife photographer. Not only do you have to take into account the speed and direction in which the bird is flying, but there are also issues relating to shutter speed, focus selection and exposure. Combine this with the white appearance of a swan and other birds, which throws up well-documented exposure challenges, and you'd be excused for thinking that an eye-catching image of a bird in flight was almost impossible to capture. However, as Paul Hobson assures us, with a bit of practice and by following a few simple tips, it's easier than you may think.

The Wildfowl & Wetlands Trust (WWT) at Slimbridge is the perfect place to hone such skills. Founded by Sir Peter Scott, Slimbridge in Gloucestershire annually shelters large numbers of whooper swans in its grounds through the winter months. The wetlands themselves are also home to a wide array of other birds that lend themselves to the lens.

'A wide variety of birds will be present throughout the day, providing ample opportunity to practise your skills of capturing them in flight', says Paul. 'However, the time when they will be at their most prolific is late afternoon – this is when the birds will be making their way in from the surrounding areas where they

have been feeding. It's also when the light provided by the low sun serves perfectly in lighting up the underside of the birds.'

With this in mind, we head off into the grounds of the WWT to find a suitable vantage point and start shooting. The head warden for the day points us in the right direction for capturing the birds on their way out and back again.

The readers position themselves with the sun at their backs and set up their camera gear. All the participants brought their own cameras and lenses with zooms of 300mm or over. This is the very minimum according to Paul – any less and you don't stand a chance of getting a close-up image with impact. 'Do, however, bear in mind the crop ratio of your sensor: a 1.6x crop will turn a 300mm lens into a 480mm optic, which will be perfect for capturing a bird in flight,' he says.

Paul is using a full-frame Canon and emulates this crop ratio with the addition of a 2x teleconverter, something he recommends if you're in the same situation.

Try orientating your camera vertically, as Paul Hobson has done here with this shot of a heron



Your AP Master... Paul Hobson



Paul studied environmental science at Sheffield University and has worked as an environmental sciences lecturer for 25 years.

With more than 20 years' photography experience behind him, Paul was specially commended in the 2008 Wildlife Photographer of the Year competition and two of his images were exhibition finalists in the British Wildlife Photography Awards 2009. Paul regularly lectures on wildlife photography and also runs workshops. www.paulhobson.co.uk

Dave Hall



Olympus user Dave is recently retired and enjoys entering photo competitions. Dave used an Olympus E-5 and 300mm prime Zuiko lens. 'Outside of wildlife photography, I also enjoy landscape photography,' he says. 'I learned a great deal from the day and feel it has improved my wildlife technique.'

Lesley Key



Lesley is a technical assistant and another Canon user. She brought both an EOS 7D and 50D to Slimbridge, with a 100-400mm Canon lens. 'I was surprised by the amount of good images I captured. Paul is a fantastic teacher and I really found his advice helpful,' she says.

Zakir Khan



Zakir, an IT consultant from Oxford, shoots with a Canon EOS 20D and 70-300mm Canon lens. He likes to use photography as a means of expression and as a way to tell a story, letting his images do the talking. Outside of wildlife, Zakir cites reportage as his other main photographic interest.

Jay Martin



Engineer Jay is a local to Slimbridge, hailing from nearby Stroud. Jay shoots with a Canon EOS 400D and utilised a 300mm Sigma lens on the day. 'I use my photography to convey ideas visually,' says Jay. 'Wildlife photography isn't my preferred subject matter, but I found the day ignited an interest in the area.'

JAY MARTIN



DAVE HALL



CHOOSING THE RIGHT LENS

Whether at a wetlands centre or out in the field, birds in flight will pass by at great speed and at quite a height. As a result, Paul encouraged the readers to use the largest lens they had. If you can't afford to invest in a lens outright, there are plenty of places to hire good-quality optics. Rates for a 400mm lens can start at £60 for a seven-day loan, which is perfect for a wildlife break.

CHECKING THE HISTOGRAM

The histogram is a useful tool for judging your exposure because relying solely on the image on your LCD screen has its limitations. In bright-light conditions it can be difficult to see if you've lost detail in the shadows and highlights. 'If you're comfortable using it to gauge your exposure, the histogram is a very effective tool,' says Paul. 'The distribution of peaks and troughs will show just how evenly exposed the image is.' Almost all DSLRs will offer the option of switching on the histogram in image review, while some will even allow you to add it while shooting, if you're using live view.

Above: Taking an artistic approach, Dave's unusual composition is full of atmosphere

APERTURE PRIORITY

Paul suggests the readers work in aperture-priority mode when exposing their images. 'I always shoot in aperture priority,' says Paul. 'In that way, you ensure you are getting the fastest shutter speed possible, which will in turn ensure that you'll produce sharp images and freeze the action of the bird in flight.' As a rule, Paul also recommends setting the ISO sensitivity to 400 to keep the shutter speeds fast. A lower sensitivity could result in a longer shutter speed that leads to blurry images, although this can create some interesting effects, as Dave's image on page 22 shows.

CONTINUOUS SHOOTING

Another setting Paul recommends for photographing birds in flight is continuous shooting mode. 'It's hard enough to get a bird in flight in the frame, so to maximise the chance of getting a sharp image use continuous shooting mode,' he says. Investing in a card that has a fast write speed can also speed up the image-capture process.

SEASONAL LIGHTING

'Winter is my favourite time of year for shooting birds in flight,' adds Paul. 'As the

Right: Positioning the swan on the right-hand side of the frame, Dave captures the sweeping motion of the bird as it lands





Left: A tight crop allows the viewer to focus on the sleek shape of the swan as it grazes the water

Above: A square crop works well here, concentrating attention on the quirky position of the goose

Below: Shooting from below his subject, Zakir captures the graceful movement of the bird and its extended wings



'Birds in flight pass at speed and at height, so use the largest lens you have'



sun is low in the sky, it serves to light up the bird from both the side and underneath, and this can produce some really striking results.' When choosing your vantage point, consider where the sun is. On the day, Paul and the readers stood with the sun behind them to give them the greatest opportunity for using the light to create a dramatic image. Also, don't pack your camera gear away until the last rays have faded as you may be able to produce some atmospheric shots as the day draws to a close. Dave, in his image on page 20, even manages to incorporate the moon into his composition. Snow, if there is any, may offer wonderful uplighting on a bird in flight so don't be put off by snowy conditions – use them to your advantage.

TRACK THE SUBJECT

A tip that Paul was keen to impress upon the readers was never to stop tracking the birds, even when they are flying overhead and seemingly



WWT SLIMBRIDGE

Location

Situated between Gloucester and Bristol, just a matter of minutes from the M5, Slimbridge is easily accessible by both road and rail. Slimbridge was the first WWT centre to be opened back in November 1946, by artist and naturalist Sir Peter Scott. The reserve covers more than 3km² and is home to a variety of species, which can be observed from some 16 hides. The centre also boasts a gift store and restaurant, as well as the hire of binoculars. Contact Slimbridge WWT, Slimbridge, Gloucestershire GL2 7BT. Tel: 01453 891 900. Email: enquiries@wwt.org.uk.

Opening times

The centre is open seven days a week, 364 days a year. Between November and March the centre is open 9.30am-5pm (last admission 4pm), while between April and October the centre is open 9.30am-5.30pm (last admission 4.30pm).

Admission charges

Adults £10.35, concessions £7.95, child (4-16 years) £5.60, family (two adults, two children 4-16 years) £28.95, Children under four years free.

Workshops

Slimbridge hosts a range of activities, covering everything from arts and crafts to photographic days. For more information visit www.wwt.org.uk/visit-us/slimbridge/events, or call 01453 891 223



DAVE HALL



‘Try not to get stuck in one style, or you may become complacent in your bird photography and end up with the same images’



away from a good photographic opportunity. ‘Even when the bird has flown right overhead or off to one side, don’t stop tracking it and firing off images,’ says Paul. ‘An image captured from right under the bird can be particularly striking, and one that most photographers overlook, thus giving you a unique point of view.’

USE A TRIPOD OR SHOOT HANDHELD?

Photographing a moving subject involves being mobile with the camera, and this often means taking it off the tripod.

However, there are occasions when using a tripod is preferable. ‘In positions where the birds are flying in the distance and on a horizontal plane, it can be useful to track the bird with the camera on a tripod,’ says Paul. ‘If this is the case, a ball-and-socket head is the best option, with the resistance set to a strong enough level to support the lens and camera. More often than not, though, it is best to shoot handheld as this allows you to react quickly to the scene as it changes.’ Shooting in a hide can be perfect for tripod work, as you may find the axis on which you can move the camera when shooting handheld is limited.

Above: For an abstract-looking image, try moving your camera while using a slow shutter speed, as Dave has done here

Below: Think about where to position the bird in the frame. By placing her subject in the top left-hand corner, Lesley captures her reflection as well as the curve of its wing

Would you like to take part?

EVERY month we invite three to five AP readers to join one of our experts on an assignment over the course of a day. If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. You will also be able to read many of the previous *Masterclass* articles from 2010. Please remember to state which subject you are interested in and make sure you include your name, address, email address and daytime telephone number in your application. Each participant will be able to use his or her own camera, lenses and other equipment.



FRAMING

‘AS A RULE of thumb, you should try to leave space in the frame for the bird to fly into,’ suggests Paul. ‘However, this is easier said than done and it’s often the case that you’re lucky to capture the bird in the frame at all!’ Fortunately, swans are one of the slower travelling birds, so you’ll have time to consider your framing and composition when shooting these.

LESLEY KIRK

LESLEY KEV



Paul and the readers in action

with exposure. 'I tend to set my camera to overexpose, via exposure compensation, for white birds and to underexpose for black birds,' he says. 'Most cameras will do the opposite as a default, so it's best to try to account for this in advance.' Knowing your camera is key when it comes to getting a good image. 'Use this as a guide, and see what results your camera produces and adapt to suit,' he adds.

FOCUS MODES AND METHODS

Paul suggests the readers take their cameras off continuous focus mode. 'If you use this setting then the camera will hunt for focus,' says Paul. 'Set it to single focus and pick an object on a plane near to where the birds are likely to fly and focus on it. When your camera begins focusing it will be near enough to where it needs to be, and will spend less time hunting for the correct point of focus.'

The day may have been challenging at times, but all four readers came away with some great images to show for their efforts. **AP**

Thanks to all the staff at WWT Slimbridge. Visit www.wwt.org.uk/visit-us/slimbridge

JAY MARTIN



Above: Bright winter light accentuates the texture on this heron's wings and head

Left: Jay's cleanly composed side-on shot captures the determined expression of this stern-looking bird

Below: Balancing two birds in the frame and ensuring both are in focus takes practice but is possible

METERING MODES

Paul advises the readers to keep to one metering mode, and in his case it's centreweighted, although he doesn't say that this is the metering mode they *should* use. 'Whichever metering mode you decide on, be sure to stick to it,' he says. 'In this way, you learn how your camera behaves in certain conditions, and you'll spend less time fiddling with the settings.'

BE WILLING TO ADAPT

'I find that, even with more than 20 years' experience of photographing birds, I'm constantly evolving my style and learning through listening to other photographers in the field,' admits Paul. 'Try not to get stuck in one style. If you do, you may become complacent in your bird photography and end up with the same images.'

EXPOSING FOR WHITE AND BLACK BIRDS

Paul shared a general rule of thumb that he uses for shooting black and white birds in flight, both of which can cause issues

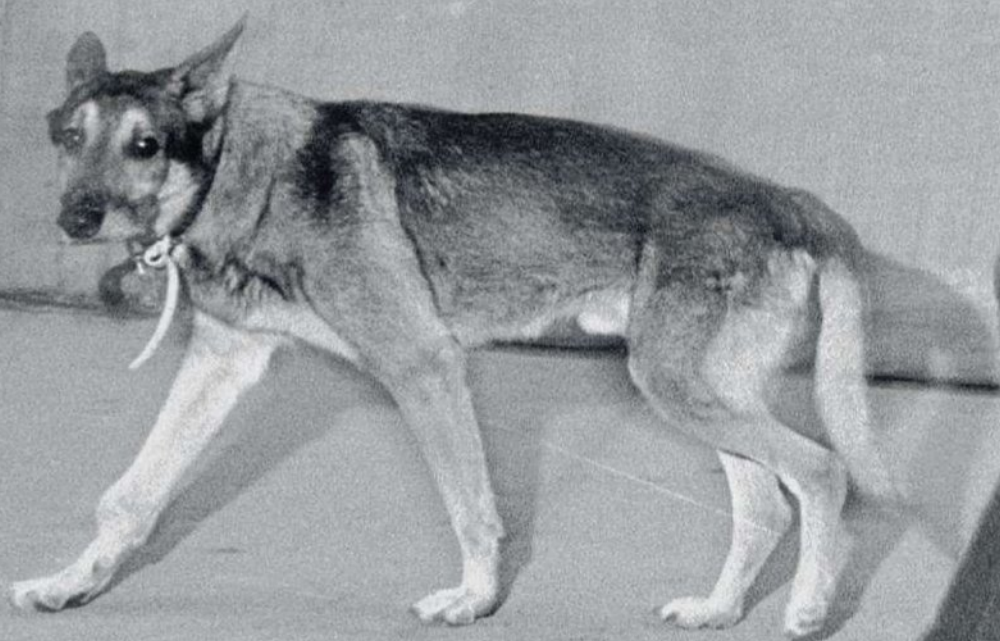


ZAKIR KHAN

Unusual subjects



Bruce Gilden's unconventional, sometimes shocking documentary images turn street photography on its head. **Gemma Padley** asks him why he is drawn to photograph people the way he does and discovers new perspectives on a timeless photographic genre



Man, dog, cart.
New York City,
USA, 1989



IT TAKES courage to photograph people on the street these days. With so many rules and regulations about what photographers can and can't take pictures of, it's a wonder anyone goes out with their camera at all. Photographing passers-by from afar with a long lens is one thing, but boldly approaching people as they walk past and thrusting a flash in their face is another. This is exactly what photographer Bruce Gilden does. And he's not at all apologetic.

A member of the Magnum Photo agency since 1998, Gilden, who was born in 1946, grew up on the streets of Brooklyn in New York. Living in an urban environment encouraged him to tune into what was going on around him and he developed a keen eye for life's peculiarities and any odd characters who might be passing by. 'I never liked to talk to people on the street,' he says. 'I just liked to go out and take pictures. My father was a "character" and I've always been drawn to photographing characters.'

After studying sociology and then

photography at the New York School of Visual Arts, and only a year after he picked up a camera, Gilden embarked on a project at Coney Island in Brooklyn, a pleasure beach renowned for its quirky characters and hustle and bustle. Here he photographed sprawling women as they sunbathed, their scrawny husbands and a host of peculiar passers-by.

Never shying away from difficult subjects, Gilden has travelled all over the world collecting numerous awards along the way. He has photographed subjects ranging from horse racing in rural Ireland to Russian gangsters and Japanese yakuza. He has also photographed extensively in Haiti, having first visited the country in 1984. Closer to home, he has photographed the streets of New York City since 1981, although in recent years less so. 'I'm not as drawn to the streets of New York as I used to be,' he says. 'I said what I had to say. I'd like to photograph streets in places I don't know.'

While Gilden's uncompromising

'While Gilden's approach may not be to everyone's taste, there's no denying the impact and shock value his images have'

compositional approach may not be to everyone's taste, there's no denying the impact and shock value his images have. Shot from low angles up close to the subject and often using flash with his Leica camera and a 28mm or 35mm lens, Gilden's images present a grotesquely realistic picture of humans in all their ugly glory. Looking at Gilden's cinematic images of shifty-looking figures and people caught by surprise, his interest in film noir is evident. Unflattering the images may be, but there is an honesty that is intoxicating. Gilden's images tear off the polite veneer of everyday society to reveal human nature at its sordid best.

ECCENTRICITIES

With an ability to spot unusual characters and capture their eccentricities, Gilden's images eschew cliché and instead capture the theatrics of life on the street at close range. Of his earlier images he remarks that the viewer might 'look at the images as if he is watching a piece of theatre', such is the way the narrative unfolds. In later images, he says the viewer becomes a participant.

The subject, too, is a participant. 'The subject participates in the image-making process whether he knows it or not,' says Gilden. 'There's an emotional content to my images and they are elegant and very well formed. There are only certain things that interest me and there is only a certain number of ways you can shoot the subject. It's like being an athlete. Once you are out in the field you have to act and then react to everything around you. You can't think about it, otherwise it's over.'

EYE FOR COMPOSITION

Once Gilden has earmarked his subject, it is a case of framing the shot so the person is in 'the right position'. Most often this comes down to ensuring the background works with the subject. 'You could see the same person a hundred times, but if the background or the lighting isn't right, you have no picture,' he says. 'The technical considerations never go out of your head; you're always asking yourself questions like "have I got the exposure correct?"'

'I work pretty fast,' he adds. 'If you're not fast, you lose the picture. Even a few seconds makes all the difference to how the composition looks. As a subject comes towards me, what I see will be different to what I had initially seen. Even if the subject is standing still, I have to get myself in the right position to take the picture. You might have a tree in the way or a plate-glass window that would reflect the flash, so you have to manoeuvre yourself to get the shot you want.'

GETTING CLOSE

In a bid to get to the heart of his subjects, Bruce chooses to get as close as possible. As a viewer, this translates through his final images, which are sometimes stiflingly intimate. 'I like to get as close as I can – to tear the guts out of something,' he says. 'I don't like to be sneaky – well, I am sneaky; you have to be if you want the picture – but the person will



Left: Blind woman guided through 57th Street, New York City, USA, 1992

Above right: Businessman at lunchtime outside a JR station, Tokyo, Japan, 1996

Below right: Woman on beach pointing at a man near her, Coney Island, New York City, USA, 1982



generally know I'm taking a picture of them [as opposed to standing where the person can't see him].

Sometimes I'm so close they think I am taking a picture of someone behind them. For example, in the picture I took in Coney Island of the woman pointing (see page 27), I was on my knees and took several pictures of her until someone came over and asked, "What is he taking a picture of?" and she replied, "Over there," because she didn't realise I was photographing her.'

UNIQUE STYLE

Thinking in terms of individual images, Bruce captures people's fleeting expressions with expert precision. He explains that bringing all the elements together in the frame is an intuitive process, one in which he composes the images in his head before firing the shutter. Often he will shoot vertically, even cutting off the subject's head. 'If you are in the street and you can't get to the subject or someone is passing by, that's the crop you'll get,' he says. 'My photo essays are done as a poet – not a, b, c, d, but a, j, m, b. The project may come together weeks or even months later. If you don't try – if you don't take the picture – you can't have any luck.'

FINDING HIS SUBJECTS

While you don't have to travel far afield to find interesting subjects to photograph, Gilden believes it is more difficult to find 'characters' today with high streets becoming increasingly homogenous. 'People have changed and you don't have so many characters,' he says. 'There are the same clothing stores on every street and everybody dresses like everyone else. People are becoming more clone-like. You have to go to different places [to find interesting characters], but what other people value will be different to what I value. My pictures are about society and what I feel society is like. There are a lot of great things in the world, but things could be better.'

NECESSARY SKILLS

Hard work, commitment and a refusal to let anyone dissuade you from your goals are the key things you need to be successful, says Gilden. 'You have to work hard and go for it, and never let anyone tell you're not good enough. If I had [listened to what people said], I'd have quit years ago. If you care about something there are no geniuses. You just have to keep doing it, and if nobody recognises it hopefully one day they will.'

Less keen on images that are 'purely journalistic', Gilden believes individuality is important. 'The image has to be beyond a document of what's going on,' he says. 'You have to go deeper – it has to be subjective.'

'Everything happens in cycles and your style can evolve and change over time,' he adds. 'To be good at something, you have to use what is in the past. We all draw on elements from different places [when we're creating images], but as a photographer you have to add your own touch to make what you're doing special. You have to photograph your view of life.'



Above: New York City, USA, 1995

Right: Gilden with his Leica camera and flashgun

when he photographs them? 'I don't want to sound arrogant, but I have as much right to be there as anyone,' says Gilden. Like many amateur photographers, he has been stopped by the police for photographing in the street. 'A few weeks ago I was out in New York and I saw a woman talking to the cops after I had taken a picture of her,' he recalls. 'The police officer came over to me and told me I wasn't allowed to take pictures on the corner of that street. He wanted me to leave, but I told him I wouldn't go. Even the other day a police officer told me I wasn't allowed to "photograph close", to which I said I didn't realise there was a legal distance [between photographers and their subjects]. I wouldn't talk like that in Russia, but in my own city I do.'

WHAT MAKES A GREAT IMAGE?

'There is always a rapport between photographer and subject, even if you don't speak,' says Gilden. 'There has to be something there, otherwise it won't show in the picture. The image has to work well in the frame and have emotional impact. I'm a stickler for how things work in the frame. I don't like images where things aren't well placed. But when you are photographing on the street and everything is moving fast, how do you control that? You can't completely control what's happening, but you can at least have an idea of whether you want something in the foreground and think about how subjects might relate to each other in the frame. Street photography is the hardest type of photography to master, and you never master it even if you know what you want. But that's the great thing about photography – you can't control it.'

'If you want to photograph a place, do it, otherwise you might change or the place may change,' adds Gilden. 'What I mean is, if you don't do it when you have the urge, time will move on and you may find you have missed your opportunity. You have to be a bulldog. Go out and work, work, work, and hopefully you'll come back with some good pictures.' **AP**

To see more images by Bruce Gilden visit www.magnumphotos.com





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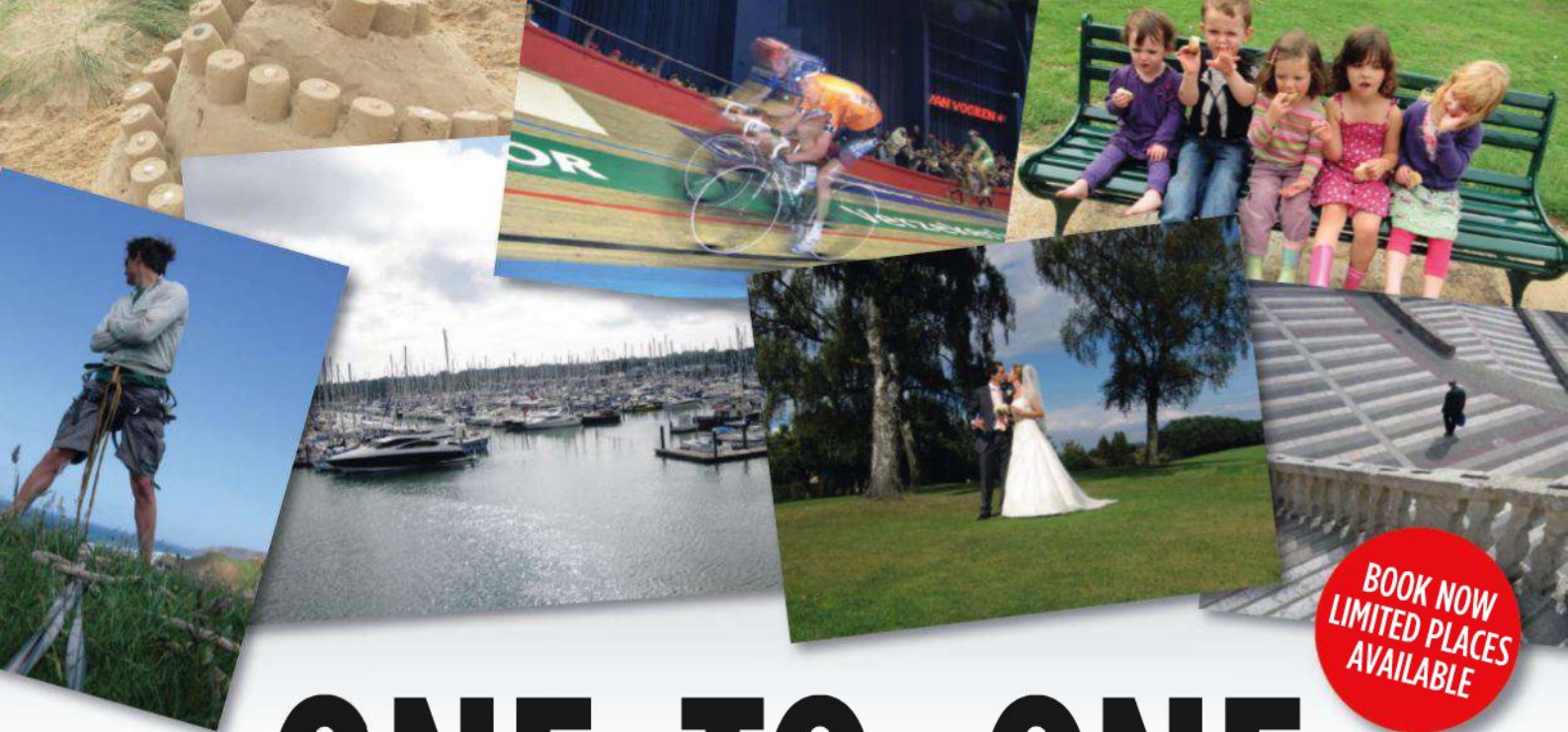
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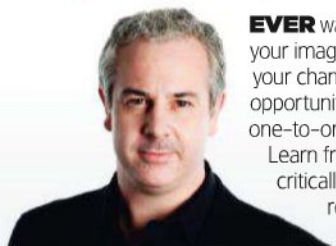
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ONE-TO-ONE WITH THE EDITOR

Have your own personal portfolio reviewed with AP Editor **Damien Demolder**



EVER wanted an assessment of your photos or to know how your images stack up against the professionals? Well, here's your chance. We are presenting AP readers with an exclusive opportunity to meet AP Editor Damien Demolder for a one-to-one portfolio critique.

Learn from an experienced professional as your photos are critically reviewed and analysed to help you achieve optimum results during your future shoots. Damien will assess

style, subject, creativity, technique and originality.

For 40 minutes you can have five to ten images evaluated and discuss any future photography topics. You can also bring along your equipment and learn from Damien how to get more out of your camera.

Damien will also be looking for a select few to showcase their images in a future *AP Reader Spotlight* feature and one lucky student may also be chosen to appear in the *Appraisal* pages.

WHERE AND WHEN

DATE Monday 21 and 28 February 2011

TIME 5pm-9pm

(available in 40-minute slots – please ask for more details)

LOCATION Amateur Photographer, Blue Fin Building,
110 Southwark Street, London SE1 0SU

PRICE Book now for only £50

CONTACT Charlene Baker on 0203 148 4326
or email spiadmin@ipcmedia.com

T&Cs Up to five people can be seen per day, so early booking is advised. Slides, prints and electronic images can be assessed. In the event that there are not enough bookings, the event will be cancelled until further notice and all monies paid will be refunded. For further details visit www.spi-photography-courses.com/editor-one-to-one. You are not obliged to appear in the magazine if you are chosen. If you are chosen, your images will appear in an issue during 2011.

MONDAYS
21 AND 28
FEBRUARY



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ReaderSpotlight

John Irvine West Lothian

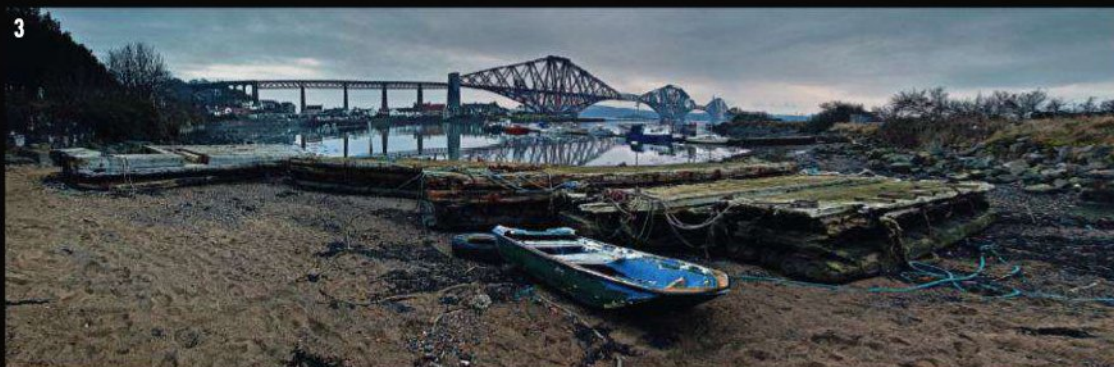
John, 27, first became interested in photography while he was at school, but then took a '15-year photography career gap'. Three years ago he bought a bridge camera and recently upgraded to a Canon EOS 5D Mark II. John's favourite subjects include coastal landscapes. 'I'd like to attempt longer exposures in my work, but with a young family and a demanding job time can sometimes be against me,' he says. John hopes one day to visit Vietnam and photograph the culture and landscape there.



Bo'ness Railway
1 Billowing steam and a reflection in a pool of water add drama to John's image
Canon EOS 5D Mark II, 24-105mm, 1/100sec at f/8, ISO 640

Elgol, Isle of Sky
2 In this scene, John balances heavy clouds with the flowing tide
Canon EOS 5D Mark II, 24-105mm, 5secs at f/22, ISO 100, tripod, 0.9 and 0.3 grads

Forth Rail Bridge
3 Consisting of three stitched shots, this image offers a fresh view of the Forth Rail Bridge taken on the North Queensferry side
Canon EOS 5D Mark II, 24-105mm, 1/3sec at f/20, ISO 1, 250, tripod, 0.3 grad



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How to submit images to Reader Spotlight

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight



Simon Morris Glamorgan

Simon's work has appeared in *Reader Spotlight* several times. His latest images were taken on his second trip to India, where he collected some great shots of the people he encountered, specifically in the Rajasthan region. Simon is heavily into travel and adventure photography and has been considering turning professional. He uses medium-format film as well as a digital camera and switches between formats to suit each image and location.

Teeth time

1 'I really liked the colourful backdrop and texture of this scene where a young girl cleans her teeth in the early morning,' says Simon
Fujifilm FinePix S5 Pro, 28-70mm, 1/60sec at f/11, ISO 200

Village girl

2 In this portrait Simon uses natural light and careful framing to bring out the girl's bright eyes, inquisitive expression and photogenic nature
Fujifilm FinePix S5 Pro, 28-70mm, 1/100sec at f/4, ISO 100

Street scene

3 This image was taken in Bundi, and the colour and details such as pots and pans help to tell this man's story and create an insightful photograph
Fujifilm FinePix S5 Pro, 28-70mm, 1/60sec at f/11, ISO 100

Tea vendor

4 This close-up of a chi (tea) vendor in Rajasthan uses a shallow depth of field to bring the subject forward in the frame and emphasise detail in his face
Fujifilm FinePix S5 Pro, 28-70mm, 1/60sec at f/8, ISO 100



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CHOICE**
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This is a picture that is full of life, detail and interest, and as such it is immediately appealing. The subject easily captures our attention, and once appreciated lets us look around the frame at the host of clues that tell us more about this girl's existence

Jack Hood Buckinghamshire

Jack, 17, bought his first camera to start taking pictures of his family and friends. He soon developed a passion for photography and saved enough money to buy a DSLR. 'Photography has become an obsession,' says Jack. 'I find it almost impossible to put my camera down.' Jack's favourite style of photography is macro and he is particularly fond of shooting insects. 'I love how you can see details that aren't usually visible,' he says. 'In a macro image, something simple can look incredibly dramatic.' In the future, Jack would like to try his hand at landscape, portrait and sports photography.



Hoverfly

1 Jack took this head-on shot to test his new macro lens. The alien-like nature of the fly makes this an unnerving image to look at

Fujifilm FinePix S1500, 70mm, 1/150sec at f/15, ISO 100, tripod

Grasshopper

2 The sideways lighting emphasises the rich colour and detail of the grasshopper's body

Fujifilm FinePix S200EXR, 28mm, 1/140sec at f/3.9, ISO 200

Bottle fly

3 The oblique angle reveals the complex and varied detail of the fly's head, particularly the contours of its face

Fujifilm FinePix S1500, 70mm, 1/140sec at f/5, ISO 64



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APappraisal



Expert advice, help and tips from AP Editor **Damien Demolder**

Windsor Castle

John Shine

Nikon D90, 18-200mm,
1/1000sec at f/3.5, ISO 200

JOHN shot this dramatic river scene on the Thames, looking towards Windsor Castle, on the first outing with his Nikon D90. He certainly has an eye for composition, and has rendered a classic landscape of a pleasant view, well framed by trees and a moody sky. John tells me he is new to imaging software, and perhaps it is here that his inexperience has let him down a little. The colours of the scene need some adjustment if we are to create a photo that other people can believe.

The first step is to identify the colours that are present, and while this sounds easy they can sometimes be difficult to single out accurately. I often use the Hue/Saturation tool to 'turn up' the saturation, so the colours become more obvious. Here the yellows and cyans appeared as might be expected, but the presence of so much green might take you by surprise.

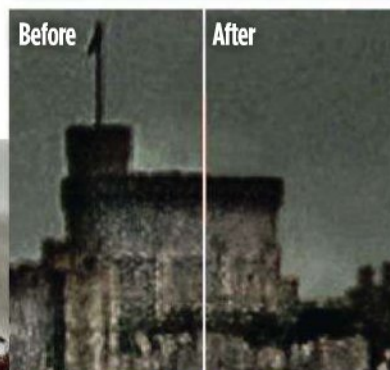
Once the colours have been identified, they can be dealt with. In this case, I used the Hue/Saturation tool to select yellow, for example, so I could turn down its saturation level. I then did the same for cyan and green, lightening the cyan, too, to prevent dark grey patches from appearing in the sky.



The best option, obviously, would be to work from the original JPEG file or, even better, a raw file, but at least here we get to see one way in which colours can be controlled.

There are some quite harsh sharpening halos around the edges of the castle, so I enlarged the image to 300% and used the Clone Stamp tool to fill the glowing white lines with colours from the sky. You can see the Before/After screen shot (right).

The final image is far from perfect, but it is at least a good deal more credible. The colours and contrast are now much more relaxing, and the picture is more 'watchable'.



WIN

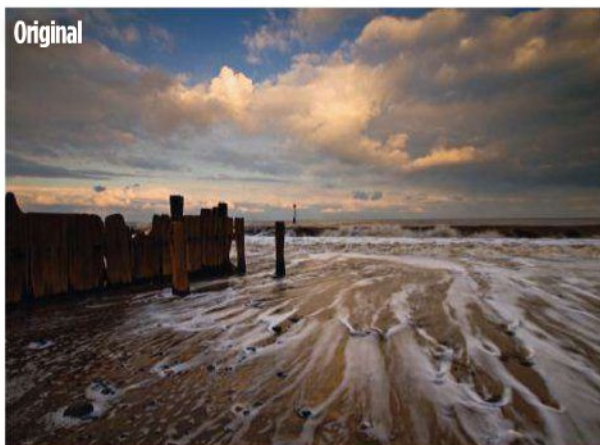
If your picture is chosen to appear in *Appraisal*, you will win a bottle of Wood's 100 rum. Please note that this prize will only be sent to UK residents who are over the age of 18 years. Please include your name and address when submitting images for *Appraisal* and, if you are over 18 years of age, include your date of birth and your signature to verify this



How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to *Appraisal* at our usual address (see page 3). Please enclose an SAE if you would like them returned

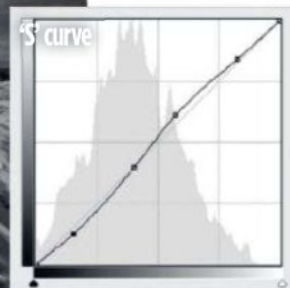
WOOD'S
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OLD NAVY
RUM



Original



Black & white conversion



Incoming tide David Williams

Olympus E-3, 9-18mm, 1/8sec at f/22, ISO 200

THE SEA has a magnetic attraction for all sorts of photographers, and for a great many very good reasons. David's 'Incoming Tide' at Hornsea, in East Yorkshire, goes a long way to explaining why that attraction exists. It's a lovely shot and very well composed and cropped, but I'm unsure of the colours and the lack of directional light. While there is contrast in the clouds, the sea and the wooden sea break fall a little flat and lack enough punch to lift them off the paper. This often happens in dawn and sunrise situations where the sun is down or behind a cloud, and there is no direction to the light so shadows and highlights can't really feature. The sky looks wonderful, but the lower part of the picture doesn't work so well.

What I have tried to do here is make a

feature of the soft contrast by slowing the whole picture down. The colours are strong, so I removed them, and immediately there is more balance between the top and bottom halves of the frame. I wanted to add some midtone contrast, but without losing the detail in the clouds, so I created a wavy 'S' curve that increased the difference between light and dark midtones, but which tapers back into the original line to save light tones from burning out and dark tones from turning to black. With a curve like this, you add contrast and reduce it at the same time.

I like the picture in black & white, but as an extra softener I added a warm tone via a colour layer at 5%, using a colour sampled from the original. This warms the picture and cuts any harshness from the highlights. For

Final edited version



a final touch, I darkened the edge areas of the picture to concentrate attention in the middle of the frame.



Original



Edited

PICTURE
OF THE
WEEK

Cheetah Barbara Meyer

Sony Alpha 350, 85mm,
1/200sec at f/5.6, ISO 100

NOW THIS is a majestic beast, and a very handsome one at that. I love the cheetah's pose and low angle from which Barbara has taken the shot, as these lend the animal immediate superiority. The placement of the bushes works very well to show the cheetah in its natural environment,

while the organised, evenly cut logs at the bottom of the frame remind us, subtly, that this is a cat in captivity. Neatly done!

The real impact of the image is lost, though, because Barbara hasn't quite managed to get the colours accurate. While John's Windsor view (left) has certain colours that are too strong, Barbara's has colours that are missing. The issue here is that the camera has not managed the white balance very well.

The picture is a mixture of cyan, blue and green, so simply adding red, yellow and a

touch of magenta is all that is needed. I used the Color Balance tool, adding mostly red and yellow to the shadows, midtones and highlights in turn. They don't need much adjustment, as over the three tonal groups the colours build up. To finish the shot, I cropped away the mass of empty blue sky using a 16:9-proportioned frame to echo the shape of the subject.

It is a well-seen picture, and one in which Barbara has demonstrated a thoughtful use of background. And for that reason she wins the picture of the week award.

Focal length: 300mm
Exposure: F/5.6 Aperture fully opened
1/200 sec. ISO200
WB Daylight. Handheld



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60th Anniversary Model: The new Tamron SP 70-300mm F/4-5.6 Di VC USD. Featuring an XLD lens element delivering best in class resolution in a fast, easy to use package that includes VC image stabilization and Tamron's new USD (Ultrasonic Silent Drive).

SP 70-300mm F/4-5.6 Di VC USD (Model A005)

The Sony mount does not include the VC image stabilization functionality, as the body of Sony digital SLR cameras includes image stabilization functionality. Consequently, the name of the Sony mounted lens, SP 70-300mm F/4-5.6 Di USD, does not include the VC description.

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TAMRON
New eyes for industry

AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Camlink TP Carbon 24 tripod £129.99

For more information visit www.camlink.eu.com

CARBON-FIBRE is a great material to use in tripods because it gives lightweight and sturdy support. The downside is a higher cost. The Camlink TP Carbon 24 offers the best of both worlds, weighing a mere 1.68kg (legs only) and available at a very good price. Added to this is, it comes with a three-way pan-and-tilt head and carry case with strap. It is ideal for entry- and enthusiast-level SLRs, with the Camlink TP Carbon 28 tripod (£149.99) better suited to a professional model. The three-section legs are secure and have a standard-reach range of 69–162cm, while a multi-angular design allows for a wide spread and low positioning. The central column has a detachable end on which the camera can be mounted directly. However, the screw to fix the height of the central column is a little weak. The rubber feet are adjustable for easy use with awkward surfaces and angles.

The supplied head attaches via the standard 1/4in screw. Usefully, it has a spirit bubble and angles marked out for level shooting. However, the plate area of the head is a little disappointing. There is no handle for handheld tightening to the camera as it is fixed to the tripod by a button release and a rather flimsy clip. When attached, there is small amount of movement forwards and backwards. If you already own a good head, you may wish to use that instead. **Tim Coleman**



Amateur Photographer
Great value tripod with solid legs but a less impressive head
★★★★☆

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Domke F-832 medium photo courier bag from £144.32

For more information visit www.domkebags.co.uk or call 0207 735 1900

A TRENDY canvas exterior makes the Domke F-832 bag suitable for general use and also a discreet way to store photography gear. The medium-sized bag on review is available in black and rugged wear brown (£158.61), and the inside contains two well-padded, secure Velcro containers: one for a DSLR camera with lens and the other for a large lens. Either can be removed to create an open space in the bag for personal items.

At the front is a laptop compartment, which is secured by a popper. It is able to hold up to a 13in laptop, or papers and a copy of AP! The main compartment is secured by a Velcro flap, which enables quick access but is not quite as secure as a zip. On the flap is the only zip pocket within the bag, which is half the size of the flap and accessed from the inside.

Of the Domke bags available, this satchel looks great and is quick to use, but it lacks the dedicated pockets for accessories and the security we have come to expect from a photography bag.

Tim Coleman

Amateur Photographer
A trendy and discreet photo satchel, but lacking in security
★★★★☆

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Olympus Pen E-PL2

Our six-page test of Olympus's second-generation entry-level compact system camera with expanded art filters and a new layout.

AP 19 February

Canon EOS 60D vs Nikon D7000

It's the ultimate decider: which mid-range DSLR offers the best all-round package?

AP 26 February

Olympus XZ-1

We take a hands-on look at Olympus's high-end compact camera with 1/1.63in CCD sensor and f/1.8 Zuiko lens that should be a hit with photographers.

AP 26 February

Panasonic Lumix DMC-TZ20

The latest update of Panasonic's popular travel compact camera sees a 16x zoom lens and new MOS sensor.

AP 26 February

Panasonic Lumix DMC-GF2 vs Samsung NX100

Panasonic's latest compact system camera squares up to the 2011 AP Award winner from Samsung.

AP 5 March



AP hands-on Olympus E-PL2

Mat Gallagher gets his hands on Olympus's new micro four thirds model at this year's Consumer Electronics Show in Las Vegas

WHEN the Pen E-PL1 was launched early last year, it was Olympus's first entry-level compact system camera (CSC) and yet it featured quite an advanced feature set. The Pen E-PL2 builds on this, and although at first glance the differences between the two models appear slight, the latest version has been refined to give it a classier feel than its predecessor. It features the same 12.3-million-pixel Live MOS sensor as we have seen in previous models, as well as the same TruePic V engine. The 324-zone multi-metering system also remains, while the ISO range has been extended from 3200 to 6400.

NEW LENS

The most noticeable change is not in the body at all, but in the new version of the

WHAT ELSE IS NEW?

- 12.3-million-pixel Live MOS sensor
- 3in, 460,000-dot LCD screen
- Art Filters II for mix-and-match effects
- Sensor-shift stabilisation
- Three lens adapters available
- Pen Pal and macro lamp

14-42mm kit lens. The new lens is smaller and lighter than its predecessor, making the combination of lens and camera one of the lightest CSCs currently on the market at just 742g. The zoom and focus rings are smoother, and the catch to take the lens in and out of its stowed position now only needs to be held in when putting the lens away – a change that has come about as the result of user feedback, and one that makes the start-up process a little quicker. The focusing is now silent too, which means uninterrupted sound when shooting video.

In addition to the new kit lens, Olympus has introduced a series of lens adapters that allow you to increase your creativity without the outlay of a whole new lens. The adapters include wideangle, fisheye and macro models, with prices starting from around £60.

The camera body is still on the large side, but it feels more solid thanks to the new matt finish (our sample was finished in black) and textured grip. Like the E-PL1, it offers an accessory port under the hotshoe, so although there is no viewfinder in the camera you can attach the electronic viewfinder that was seen with the E-P2.

It is the back of the camera that has had the largest overhaul, though. Gone are the brash square buttons, replaced with more subtle, rounded ones and a new rotating D-pad control, in keeping with the higher Pen models. The screen is also now larger, with a 3in display of 460,000-dot resolution.

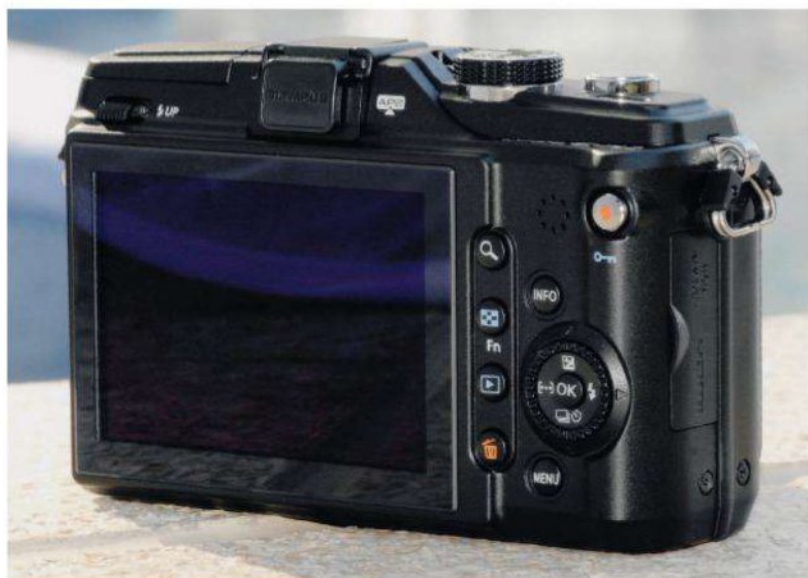
CREATIVE MODES

Art Filters has been updated to Art Filters II, with the addition of the dramatic tone filter as seen in Olympus's E-5 DSLR.

However, these art filters cannot be used with manual or priority exposure modes because they sit as a shooting option on the mode dial. The filters do allow you to combine the effects of more than one filter, and also to select variations on some of the filter effects: pinhole, for instance, has a choice of three versions, and grainy film has two levels of contrast available. A further addition is an art frame option that allows a virtual border to be added to each art filter during processing. These effects can all be used in video capture as well as still images. Although the results of the art filters are now much quicker to review after taking the shot, the background processing and writing seem to lock the camera down for a considerable amount of time.

Face detection has been expanded to offer more accurate focusing when taking close-ups of faces. This uses what Olympus calls 'eye detection': focusing in on the eyes to ensure optimal focusing. There is also the addition of a multi-exposure mode that can combine up to three raw images.

Olympus has introduced an adapter called Pen Pal, which sits on the hotshoe and, together with an application for Android phones, users of the E-PL2 can send images directly to their phone via Bluetooth, for





'Gone are the brash square buttons, replaced with more subtle, rounded ones'

Above left: The E-PL2 exposes well and gives a punchy image



Above right: Using the miniature art filter to give the Las Vegas Strip a model feel

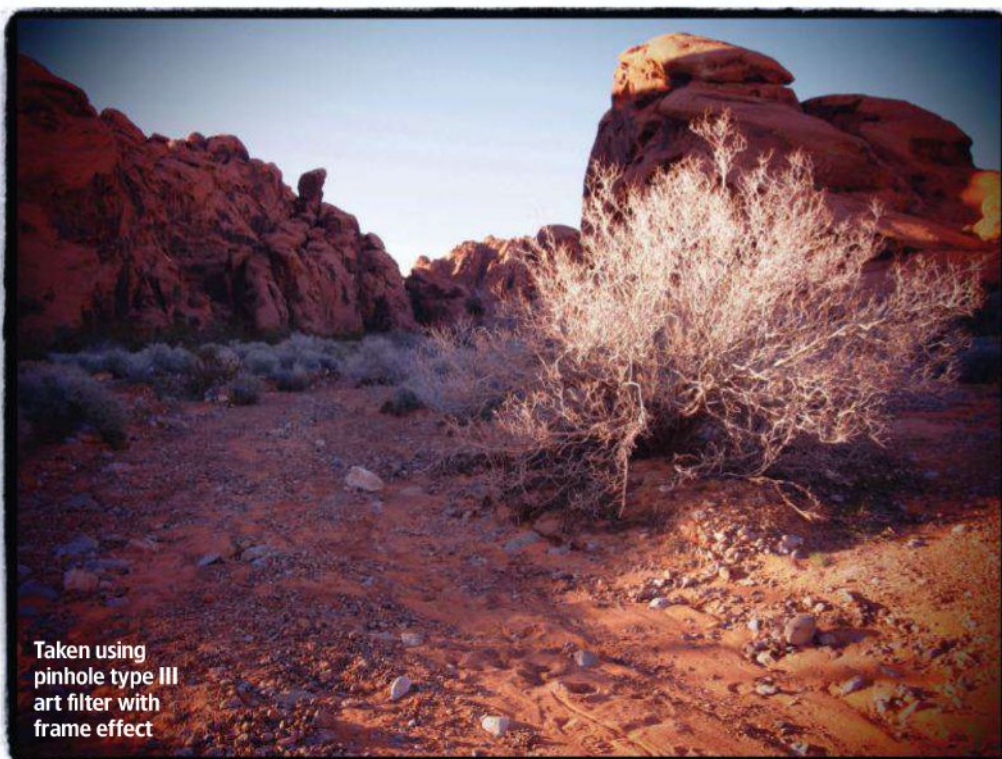
sharing and uploading to social networking sites. There is also a new MAL-1 macro arm light that uses two flexible metal arms with light sources on the ends, powered by the camera for close-up work.

QUALITY

Images from the E-PL2 taken so far seem bright and punchy, with no obvious issues. Noise is still evident at higher ISOs, but not until beyond the ISO 1600 mark and the results actually look better on screen than they do on the back of the camera. Only once we test the camera fully (see AP 19 February) can we truly comment on whether this is an improvement over the E-PL1, but the images certainly look respectable on screen. The art filters are one of this camera's strengths, as they are fun to use and give some very pleasing results, especially the dramatic tone and pinhole modes.

CONCLUSION

In many ways, the E-PL2 is the camera the E-PL1 should have been. The new features will allow it to stand up to the entry-level CSC competition. However, for a camera with no built-in electronic viewfinder it is by no means the smallest or prettiest on the market. The accessories are as much the story as the camera itself, and hope to bridge the gap for those wanting added creativity without the large outlay of a whole new lens. The E-PL2 will be available this month, priced around £500. **AP**



Taken using pinhole type III art filter with frame effect

AskAP

Let the AP team answer your photographic queries



London's Berkeley Square, shot for shoe designer Rupert Sanderson from 900ft
Leica M9, 35mm, 1/500sec at f/4, ISO 400

AERIAL SHOOTS

Q I was lucky enough at Christmas to be given a ticket for a helicopter trip over central London. This will take place on an afternoon in May and will fly at 1,000ft. I have recently bought a Panasonic Lumix DMC-G2 with 14-42mm and 45-200mm lenses, which gives me a range, in 35mm terms, of 28-400mm. I have also managed to book the front seat next to the pilot, who I am sure would not like me disturbing him by constantly changing lenses. So, which would be the best lens to use for the whole trip? Also, which would be the best aperture, shutter speed, ISO and image stabiliser settings to use? **Dennis Malins**

A You'll never get the best results with aerial photography by shooting through the glass or polycarbonate windows as the reflections and flare are too great. For this reason, professional aerial photographers tend to sit in the back of the helicopter, open the door, lean out a little and shoot. I doubt you'll be able to do this, but there might be a small window you can poke your lens out of. If you do have to shoot through the windows, try using a polarising filter to cut down on reflections, although I don't know how effective this will be.

Changing lenses is not as big a problem as you might think if you do it quickly. The small nature of your micro four thirds optics means you can keep one in your pocket, too, so I'd take both. At a height of 1,000ft, a standard zoom lens will give you a good view of what is directly beneath you, but the telephoto zoom optic might be better for objects

that are further away. The only time you can't change lenses is when the door is open in case one falls out.

Vibration is a nuisance in helicopters, but I've heard mixed reports about the use of image stabilisation technology to reduce this. In many cases, the frequency of the helicopter's shudder is too fast for the technology to cope with. Instead, I'd turn it off and rely on a faster shutter speed to cancel out any camera shake. You won't need much depth of field as everything is some distance away, so you can use a large aperture that should give you a fast shutter speed of, say, 1/1000sec. Adjust the ISO to the minimum level where you can achieve this in the light you have. Also, if you are poking the lens out of the window, don't fit the lens hood – the wind rushing past will shake your camera around.

And whatever you do, review your results as you go along, checking for sharpness, and so on. **Ian Farrell**



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

METERING MODES

Q I often flick between spot and matrix metering on my Nikon D700, but I have always wondered why centreweighted metering is offered as a metering mode these days. Am I missing something? Does it offer something that matrix metering does not?

Douglas Gill

A Centreweighted metering is a throwback to the old days of photography, when a metering pattern was required that took an average reading across the scene, but put more emphasis on the central portion of the frame. These days evaluative metering patterns are much more sophisticated than this, recognising backlighting, landscape situations and all manner of other tricky lighting situations. In many cameras, these metering patterns are even tied to the AF system, placing more emphasis on areas under the active AF points, and using camera-to-subject distance information in the calculation. So, in light of this advanced technology, why do we still have centreweighted metering?

The only advantage of centreweighted metering is that it is simple and therefore predictable, with less to go wrong. The more complicated modern metering patterns are sometimes so sophisticated it's hard to know what they are going to do, so you have

f/AQ

Is it worth upgrading?

Back in the days of film, you bought a camera and it would last for years. Buying a new model might have given you a few extra features, but it wouldn't necessarily improve the quality of your images. How things have changed.

Now we update our cameras all the time, as DSLRs are slowly becoming consumer electronics items. But do we need to? Isn't it better to just stick with what you've got and be happy with it? After all, when the Canon EOS 5D Mark II came out, for example, the Mark I didn't suddenly stop working. It kept doing things

FROM THE AP FORUM

Tripod head choice

Geoid asks What's the best tripod head to buy for a Canon EOS 5D and 7D, with the heaviest lens being an EF 70-200mm f/2.8 L? For legs, I've been looking at the Manfrotto 190 Pro, but I'm puzzled by which head to use. I checked out the joystick model (222), but it's a bit tall and weighty. I looked at another ball head (498RC2) that looked OK, but people say it's a little heavy for the legs.

Photomark replies Having survived a stroke a few years ago, good tripods are essential to me. After a lot of trial and error, I upgraded all three of my tripod heads to Manfrotto 460MG 3D heads. They have RC2 quick-release fittings.

Even with my heaviest camera/lens combination (Sony Alpha 900 with grip and 70-400mm lens), I've found the heads to be stable and easily adjustable. It also means that I now have quick-release plates permanently fitted to both bodies and to the big zoom.

PeteRob replies I took my camera into a shop (Cambrian Photography) and they let me try all sorts of head/leg combinations with my camera, so I suggest you do the same.

Nod replies I use a Manfrotto 322 grip-type ball head on my main tripod. It's similar in use to the 222, but the camera (so the centre of mass) sits far closer to the ball. It's quick to set up and holds its position well, even with a Nikon D700 and 24-70mm f/2.8 lens mounted.

Mediaman replies Before deciding, check the total weight of your camera and the heaviest lens you have compared to the maximum recommended load that the tripod head of choice can safely support.

to trust them. For those not keen on blind faith, a centrewighted approach may be better. It's not as accurate and is more easily confused, but at least you can get to know its idiosyncrasies and use your gut feeling a bit more. **Ian Farrell**

FOCUSING WITH EXTENSION TUBES

Q I have recently acquired a Canon Extender 2x extension tube for my Canon EOS 550D, which I tend to use with a 50mm f/1.8 lens. It's giving me great results with close-up work, but the camera refuses to focus on objects that are further away than a few metres unless I take off the tube. This is a nuisance and I'd prefer to keep the tube on all the time and use the combination like a macro lens. Can you suggest what I should do? **Robert Staines**

A Extension tubes work by moving the lens elements further away from your camera's sensor than the focusing mechanism can by itself. This means you can focus to closer distances and the image is also magnified slightly, but the downside is that the lens will no longer focus to infinity (or other far-off distances). The tube must be removed to get back the normal behaviour of the lens.

Macro lenses are engineered around sophisticated optical designs that enable them to cover the complete focal-length range in one go, from 1:1 life-size magnification to infinity. Although your extension tube doesn't offer the same versatility, it is much more affordable. A brand-new Canon EF 100mm f/2.8 macro lens could cost you around £700. **Ian Farrell**

in exactly the same way as always – so if you are happy with it, why change?

The same can be said for computers, software, printers and so on. Why do we feel the need to upgrade to the latest version of Adobe Photoshop when we barely use half the features we already have? Will it improve our image quality at all? Probably not. But there is another point to upgrading our kit – because not doing so can cost us dearly.

Suppose that you had stuck with your Canon EOS 5D Mark I all this time, and been very happy with it, thank you. You import raw files through Camera Raw 3.6 into Photoshop CS2 on an Apple Mac G5 Power PC, and it all runs very nicely. But then one day you think, 'Yes, I will upgrade to a Mark II body. I like the idea of more resolution, and I can shoot movies of the kids.' This is where the problems begin.

Don't think that your raw files will go

into CS2 any more. Adobe doesn't support old versions of Camera Raw with new camera updates. So you'll have to buy a new version of Photoshop – that's £191 for the upgrade. Then this won't run on the old Mac, as you'll need an Intel-based machine now, so that's another £2,000 for a new Mac Pro. And then the Nikon scanner that you like so much won't run properly because Nikon has stopped supporting the Nikon Scan application, so you'll need to buy VueScan for a further \$80. And so the list goes on.

The point is, you are not saving any money by hanging on and not upgrading as you go along, because eventually you'll have to do it anyway, and then deal with a huge learning curve all at once. So while you may not need everything that Photoshop CS5 offers right now, chances are you will in the future.

Ian Farrell

In next week's AP

On sale Tuesday 15 February

ON TEST

FIRST LOOK!

Don't miss our hands-on review of an exciting new camera. Full details revealed next week



CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

© HEATHER ANGEL

MACRO

SET UP YOUR OWN STUDIO

Heather Angel explains everything you need to know about setting up your own macro studio in her four-page guide

ROUND-UP

LENS ADAPTERS

Your existing lenses shouldn't limit your choice of camera. **Mat Gallagher** explores the plethora of options for lens and camera combinations



ON TEST

OLYMPUS PEN E-PL2

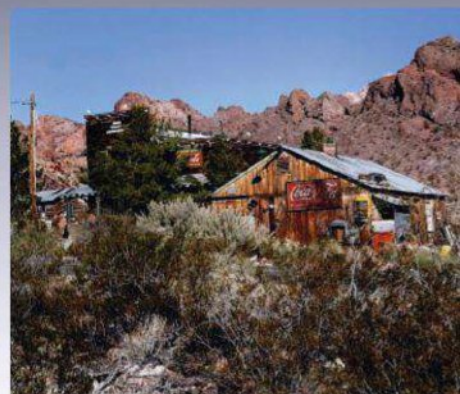
The new entry-level compact system camera has been restyled and packed with some interesting new modes. **Richard Sibley** puts it to the test in a six-page review

ON TEST

ICONS OF PHOTOGRAPHY

Ivor Matanle recalls the Praktisix and Pentacon Six, and compares their claims to fame with those of the Hasselblad 500C





AP hands-on Samsung NX11

Damien Demolder gives his first thoughts on Samsung's latest compact system camera after handling a pre-production version at this year's Consumer Electronics Show

YOU COULD be forgiven for thinking that the newly released Samsung NX11 is very similar to the company's current NX10, but there are a few differences that are not obvious at first glance. Samsung's information focuses on a restyled handgrip on the front of the body, and the additional functionality that can be gained when using the company's i-Function lenses. The new grip is indeed comfortable, but I hadn't noticed that the NX10 wasn't, and the automatic switching to picture modes that suit the lens will probably help beginners to get better pictures more easily. For those who don't feel the need

WHAT ELSE IS NEW?

- Faster autofocus
- Single-sweep panorama mode
- New picture proportions
- i-Function compatibility
- New 'lens priority' mode
- Slimmer handgrip

for subject-based exposure modes, and a new dedicated position on the mode dial for it, there are a few other changes that will be of more interest.

WHAT ELSE IS NEW?

According to Choongyun Hwang, a Samsung Digital Imaging vice-president, the new camera has an improved autofocus system. He told me in a meeting at the Consumer Electronics Show in Las Vegas that the 14.6-million-pixel NX11 now has faster AF than the NX100, which in turn is faster than the NX10. He also said that the image sensor is slightly improved, but that the changes were made for AF speed rather than for image quality. Hwang stated that the image quality of the NX11 is the same as that of the NX10, but even at first glance it is possible to see

that noise reduction is much improved – to the level that is found in high ISO images from the NX100.

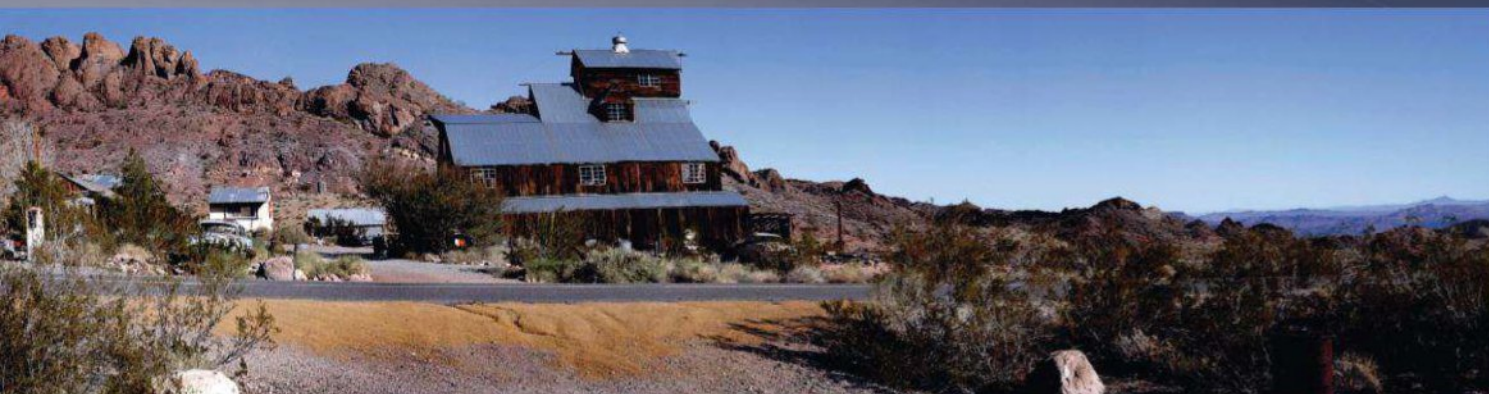
Further new features include a panoramic mode that records when the camera is swept in an arc – up and down, as well as from right to left. The camera can be held in the landscape orientation to create an image measuring about 4128x900 pixels, or in portrait orientation to make images measuring about 1440x2576 pixels. In use, the mode seems to work very well once you get a feel for the speed at which you should sweep the camera around.

What came as a complete surprise is the fact that the Samsung NX11 has new shooting formats. As well as the usual three sizes of 3:2-ratio images, users can choose to shoot either square or 16:9 widescreen-shaped pictures. This is an excellent addition, and it brings the company's offering into line with the micro four thirds cameras of Olympus and Panasonic.

FIRST IMPRESSIONS

Although the camera I used was a pre-production sample, it performed extremely well. The improvement to the AF system is clear to see and when side-by-side with the NX10, the NX11 is notably faster and more certain. The metering seems set up in the same fashion as the systems in the NX10 and NX100 – and it worked reliably





and constantly at about $\frac{1}{3}$ EV lighter than I like. Fortunately, it is very easy to access the exposure compensation function so this shouldn't be a problem.

The grip does make a small difference to the experience, as the physical restyling is tiny in itself. I suppose it is more comfortable, but I wouldn't upgrade just for that.

As well as the new AF, the new shooting formats make the biggest difference to me. The location in which I was testing this model lent itself to square black & white and movie-screen-shaped faded colour images, and I was able to get these straight out of the camera.

So far – and I can't draw complete conclusions based only on the experience of a few hours with the camera – the new model seems a worthy addition to the NX family. While the NX11 seemed, at first, to be an insignificant alteration, it actually appears to be a bit more than that. Samsung has updated its DSLR-shaped NX body to be completely compatible with i-Function lenses, but at the same time introduced a few extras to make using the camera a much better experience.

The NX11 will be available with an 18–55mm i-Function kit lens later this month. The recommended retail price is £549.99, but the street price is expected to be around £449.99.

NEW LENSES

For this test I was able to use the new 20–50mm f/3.5–5.6 wideangle i-Function zoom and the 18–200mm f/3.5–6.3 OIS superzoom lenses. Samsung is labelling the superzoom 'Movie Pro', as a model suitable for moviemakers due to its very quiet AF motor. The lens is bigger and heavier than I expected, but I suppose the AF construction is bulkier and hopefully the added weight will be reflected in the quality of the optics. From my limited handling of the lens, all I can say is that it is comfortable to use and does not look out of place on the NX10/NX11 bodies. The focusing seems quick, but the unit I had was far from finished. This lens isn't due out until later in the first half of this year.

On the Samsung stand, a display cabinet showed the complete lens range, including the forthcoming 85mm f/1.4 portrait lens. This is another bulky optic, but we are used to the size that comes with a fast aperture

in this type of focal length. It looks very impressive, but I questioned Mr Hwang about this choice of focal length in an APS-C-sized camera. The idea behind this focal length being ideal for portraiture was born in the days of 35mm film, and the rash of new versions we have seen from many manufacturers over the past year have all been designed for 24x36mm sensors. This focal length on an APS-C sensor acts more like 135mm, so a 56mm f/1.4 would be better for emulating the famous perspective. However, Mr Hwang said he thought 135mm is a fine focal length for portraits – which it is, I suppose.

The other new lenses on show were the 60mm macro f/2.8 and the 16mm f/2.4 pancake. Although the 16–80mm Movie Home f/3.5–4.5 OIS optic was shown on a 'road map' poster, it was not on display. In previous mentions, the Movie Home lens was labelled 'PZ' for power zoom, but Mr Hwang said that the company had not yet decided whether to use the power zoom function at this stage. **AP**

'The improvement in the AF is clear, and the NX11 is notably faster and more certain than the NX10'

Above: The sweeping panorama mode works in both portrait and landscape orientation

Below: Square format and in classic mode. First impressions suggest the NX11 has a decent dynamic range even at ISO 3200



Shot using the new 16:9 picture format and the camera's retro Picture Wizard colour setting

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Sony Alpha 580

With the focus on Sony's SLT technology-wielding Alpha 33 and 55 cameras, have we all been passing over a perfectly capable DSLR? Sony offers up the Alpha 580 for your consideration

Tim Coleman
Technical writer



WHEN Sony announced the launch of four new Alpha cameras in August last year, it was the single lens translucent (SLT) technology that grabbed most of the attention. This old idea that had revolutionised autofocus was made more usable through the inclusion of an electronic viewfinder. Yet almost as a fail-safe, the company created an alternative for those who might not be taken by SLT technology, in the form of a 'conventional' DSLR. The Alpha 580 is one of those alternatives, and one of two new models that replace the year-old Alpha 500 and 550 DSLRs. The lesser specified Alpha 500 has been superseded by the Alpha 560, with the Alpha 580 replacing the Alpha 550.

The older two cameras had little to separate them, and now there is even less to discern between the two newcomers. The Alpha 580 does have two million more pixels than the Alpha 560, housing as it

does a 16.2-million-pixel sensor, but all other key features are identical, including body size and weight. So, with the exception of the sensor and resolution, all that is written in this review can also be applied to the Alpha 560.

Sony's Alpha 580 logically sits in its DSLR range between the Alpha 390 and Alpha 700, but the four new models crowd one particular area of the market, offering comparable features and commanding similar price tags. It becomes a challenge for any entry- or enthusiast-level DSLR user to discern just who each camera is aimed at, because aside from the SLT technology in two of the models, each camera incorporates many of the same refinements. It will be interesting to see whether the Alpha 580 would best be viewed as a back-up to the SLT models, or if it offers enough improvement over its predecessor and its lesser counterpart (the Alpha 560) to make it worthwhile splashing a little extra cash.

FEATURES

The Alpha 580 does benefit from a couple of noticeable improvements over its predecessor. It employs a 16.2-million-effective-pixel Exmor APS-C HD CMOS

AT A GLANCE

- 16.2-million-effective-pixel CMOS sensor
- Seven frames per second
- ISO 100-12,800 (expandable to 25,600)
- 1080i HD video
- Folding LCD screen
- Street price around £640 with 18-55mm lens

sensor (the same as that found in the Alpha 55), which is an increase of two million pixels. The lack of video was a rather obvious omission in the earlier Alpha 550, and Sony has remedied it by introducing HD video into the Alpha 580 for the first time in a conventional Sony Alpha DSLR.

As with the Alpha 55, the Alpha 580 features a new 15-point AF system, with six more points than featured in the Alpha 550, including three of the more sensitive cross-type. As before, users can choose between phase-detection and contrast-detection AF.

One key difference between Sony's conventional Alpha DSLRs and its SLT cameras is that the former still uses an optical viewfinder. A two-mode live view system in the Alpha 580 includes a focus-check mode, which is useful for previewing exposure and focus. In-camera SteadyShot means there is no need for image stabilisation in the lens, and Sony claims it can offer up to a 4EV decrease in handheld shutter speeds.

Seven frames per second is clearly a selling point and can be achieved using the speed-priority continuous-drive mode. However, while in this mode both focus and exposure are fixed. To retain AF and exposure control, the high-speed burst drive mode must be used, although this operates at only 5fps when using the viewfinder, and just 3fps when in live view.

Sweep panorama mode, which appears in Sony's Cyber-shot and NEX range, has also been introduced here. There is a 3D option available, too, which literally adds another dimension to panoramic photographs. In this mode the exposure is automatic, but it can be fixed satisfactorily by using the auto exposure lock. Sensitivity can be increased to ISO 25,600 using

the multi-frame noise-reduction mode, and both this feature and the handheld twilight scene mode take advantage of the fast frame rate to combine several exposures for low-noise results. The auto HDR mode has also been refined and offers up to a 6EV dynamic range boost.

8/10

BUILD AND HANDLING

Users will find it difficult to notice any external changes from the Alpha 550 to the Alpha 580. The size, weight and button layout of each is almost identical, with the exception of a lone movie record button on the newer model, and ISO and drive mode buttons that have edged closer to the shutter. This is a more convenient position for index-finger control when using the viewfinder, as there is no need to remove your eye to operate it. The combination of rubber grips and plastic body feels durable, and the Alpha 580 sits nicely in the hand, although users with longer fingers may not find the grip deep enough.

A well-thought-out button layout encourages the use of some key features. The D-range button (through which the HDR mode is accessed) and exposure-compensation buttons are prominently placed just above the rear screen. The main menu has very little to it, because most of the controls can be accessed through the function button menu. Usefully, all that is needed to get the most out of the camera's fast frame rate is found here, such as the drive mode (including speed priority), AF area and AF mode.

Using two hinges, the folding screen allows for shooting near to ground level and above head height. It feels solid and durable, but its single-dimensional fold of a little over 90° up and 90° down is restricted to vertical movement. Frustratingly, the two playback modes, one of which is for photos and the other for videos, cannot be mixed. Changing file type playback is achieved via the main menu.

Both the mirror slap from the shutter and the pop-up flash are a little loud and clunky, so discreet shooting is not really possible, particularly during a high-speed burst. Once a burst has been captured, the new Bionz image processor takes 20 seconds to clear 40 JPEGs, 40 seconds for 19 raw files and 50 seconds for 19 raw + JPEG files, before full shooting performance is regained. Images can be captured on either SD or Memory Stick Pro Duo cards, with twin ports to hold them.

7/10

WHITE BALANCE AND COLOUR

As I have come to expect from Sony's Alpha cameras, images taken using the standard colour mode are bright and punchy, without overdoing it. In sunny conditions, for example, there is no need to use the vibrant colour setting. Further colour modes can be accessed via the function menu

Facts & figures

RRP	£699.99 (with 18-55mm kit lens)
Sensor	16.2-million-effective-pixel CMOS sensor
Output size	4912x3264 pixels
Focal length mag	1.5x
Lens mount	Sony Alpha mount
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	Two-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/160sec
ISO	ISO 100-12,800 (expanded to ISO 25,600 in multi-frame NR mode)
Exposure modes	Auto, program, aperture priority, shutter priority, manual and 8 scene modes
Metering system	1,200-zone evaluative metering, centreweighted, and fixed centre spot
Exposure comp	±2EV in 1/3EV steps
White balance	Auto, 6 presets, Kelvin, plus custom setting
White balance bracket	Yes, 3 exposures
Drive mode	7fps for 40 large/fine JPEG files or 19 raw images
LCD	3in LCD with 921,600 dots
Viewfinder type	Optical Pentamirror with approx 95% frame coverage
Dioptr adjustment	-4 to +4 dioptre
Focusing modes	Manual, single-shot AF, automatic AF, continuous AF, face detection
AF points	15-point with 3 cross-type, auto or manual selection
DoF preview	Yes
Built-in flash	Yes - GN 12 @ ISO 100
Video	1920x1080 pixels (at 30fps, 25fps or 24fps), 1280x720 pixels (at 60fps or 50fps), 640x480 pixels (at 60fps or 50fps), MOV files with MPEG-4 AVC/H.264 compression
External mic	Yes
Memory card	SD, SDHC, SDXC or Memory Stick Pro Duo
Power	Rechargeable Li-Ion NP-FW50 battery
Connectivity	USB 2.0 Hi-Speed, HDMI
Dimensions	137x104x84mm
Weight	599g (without battery or card/s)

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and manually fine-tuned. I did notice some colour fringing around the edges of tree branches against a bright sky in a couple of my images.

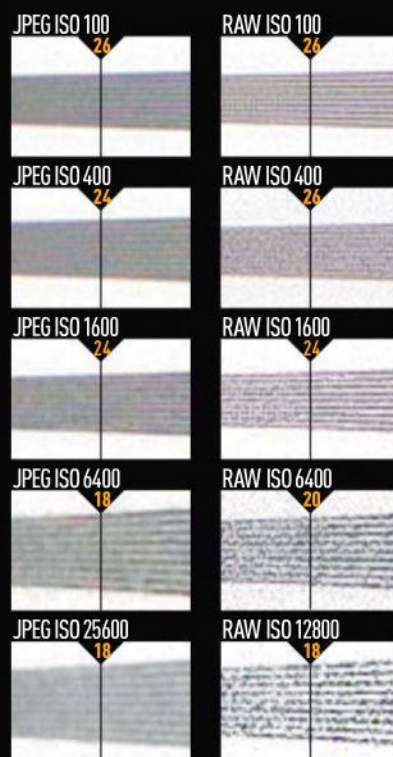
Auto white balance throws no curveballs. In natural light it performs fine, but as with most AWB systems it produces results that are too warm under tungsten light. The tungsten setting almost goes too far the other way, producing rather clinical, cool results, although this can be fine-tuned by ±3.

8/10



RESOLUTION, NOISE & DYNAMIC RANGE

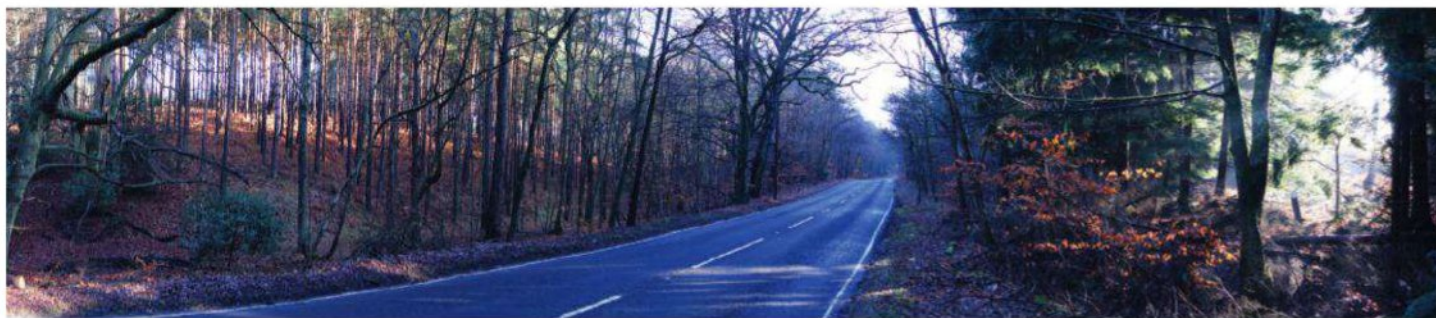
These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the kit lens set to 50mm (75mm equivalent). We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



METERING

A 1,200-zone evaluative metering system can be found in all four new Sony models. The evaluative setting on the Alpha 580 does a good job in bright and contrasty light, and I found it limited the need to opt for spot metering. Scenes with bright blue skies tended to be underexposed by 1/3EV, which is not a problem. Any situations that throw the metering can be addressed speedily by the handy placement and quick function of the exposure-compensation button.

8/10



NOISE, RESOLUTION AND SENSITIVITY

The 16.2-million-pixel sensor records images with good detail and maximum file sizes of 4912x3264 pixels, which is good enough for A3-sized prints. Luminance noise is noticeable at ISO 800, although images at up to ISO 1600 are usable. The highest sensitivity of ISO 12,800 can be expanded to ISO 25,600 using the multi-frame noise-reduction mode. In this mode the processing time is roughly two seconds to combine the multiple images into one low-noise image.

Resolution detail is impressive. In JPEG files it reaches up to 26 at ISO 100 and 24 at ISO 200-1600 on our charts. Raw files reach 26 up to ISO 400, with a minor drop to 24 at ISO 1600, so it's worth shooting raw files for best results. Images shot at ISO 25,600 in multi-frame noise-reduction mode are noisy and show less contrast, but resolved detail reaches an impressive 18 on our charts.

26/30

AUTOFOCUS

As mentioned, the Alpha 580 features a new 15-point AF system, with three cross-type points. This is the same system as that used in Sony's SLT models and, as with those cameras, the AF has been improved. There is the choice between contrast- or phase-detection AF in focus check live view. During continuous shooting and for moving subjects, the AF is most effective for objects centrally placed in the frame.

8/10



LCD, VIEWFINDER AND VIDEO

There is no change to the folding LCD screen from that of the Alpha 550. The newer Alpha 580 features a 921,000-dot resolution screen that displays crisp detail and a bright output. The two-hinge folding screen is solid and built to last, and feels more durable than the Alpha 55's single-hinge swivel screen, which is more susceptible to snapping off. That said, the two-hinge version is less flexible, with the folding action restricted to landscape-format photographs only.

The inclusion of an optical viewfinder is likely to please some 'traditionalists', but in reality I can only describe its performance as adequate. Viewing is a little dark and you really have to press your eye in close to see the image properly. I found myself using live view as a preference, which is more intuitive as changes to exposure can be seen as they occur and the screen can be angled. Focus check live view is handy, but I have seen other systems that use a blow-up of the focus area when in manual-focus mode, which is a quicker method. Sony developed its electronic viewfinder no end for the Alpha 55 SLT model, making it possible to access both menus and the scene through the eyehole, and it would not come as a surprise if this is the direction the company turns to more widely in the future.

For the first time, Sony has introduced Full 1080i HD video into its Alpha DSLR range. Image quality is crisp, but continuous focusing is not possible during shooting, unlike with the Alpha 55. However, I filmed

Above: Panorama sweep modes are new to the Alpha DSLR range and can add a little extra to your landscapes. Customisable sizes for horizontal panoramas reach up to 12,416x1856 pixels and 7152x1080 pixels in 3D mode

a video of around 20 minutes in length on the Alpha 580 and it showed no signs of overheating, whereas Sony's SLT models have suffered from this problem and shut down after less than 15 minutes.

8/10

DYNAMIC RANGE

As is the case with the Alpha 55, the Alpha 580 has a solid dynamic range of 11-12EV. For any situations where the dynamic range is tested beyond its capabilities, the D-range button accesses HDR and dynamic range optimiser (DRO) modes to help fill in the lost detail and boost dynamic range. The auto HDR mode has been optimised, although at times I find it removes some of the punch found with a regular image, and has a tendency to do the same to the DRO by lightening the darker shadow areas too much. That said, I had a lot of fun using this mode. The dynamic-range optimiser is handy as its single-frame capture can be used in scenes with movement.

8/10

Below left: Evaluative metering produces pleasing results in a variety of situations

Verdict

IT IS easy to see why the Alpha 580 slipped under the radar while the Alpha 55 grabbed most of the attention. While in reality the key functions are all much alike, the Alpha 55 edges the Alpha 580 on more counts. The Alpha 55 is smaller, lighter, offers a faster frame rate and its SLT technology boasts quicker AF.

In its own right, the Alpha 580 is likely to please amateur photographers. It produces good-quality images, gives easy access to handy shooting modes and its higher resolution alone just about merits the extra money over the lesser Alpha 560. It is unfortunate for the Alpha 580 that with four Sony cameras similarly priced and specified, it is more likely to be the one deemed to be an excess.

	1	2	3	4	5	6	7	8	9	10
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81%										
FEATURES	8/10									
BUILD/HANDLING	7/10									
NOISE/RESOLUTION	26/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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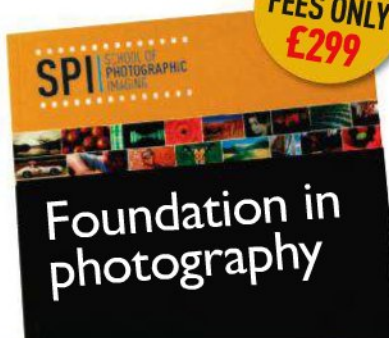
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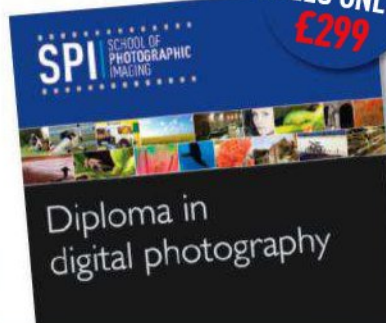
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AP explains...

Speeding up your PC

FOR MOST digital photographers nowadays, a computer is almost as essential a tool as a camera, and they can cost just as much. Also, like cameras, computer technology is constantly improving, and for the best possible performance the latest editing software will require the latest computer hardware. This is where it gets expensive. Yet there are ways to improve the performance of your current computer without having to spend a fortune upgrading your equipment.

Although, in isolation, each of the points in this article will have only a slight effect on how your computer performs, in combination they should improve things significantly. In turn, this will allow your image-editing software to run faster, saving you a lot of time and money, and keeping your stress levels in check.

The very latest computer technology can cost hundreds, even thousands, of pounds, but thankfully, there are things you can do to improve your current computer's performance without breaking the bank. **Richard Sibley** reveals a few tips and tricks

GETTING ORGANISED

This first tip doesn't actually increase your computer's performance, but it does mean you can spend less time in front of the machine. It is far easier to work with large collections of images if you are properly organised. While programs such as Photoshop Elements, Lightroom, Aperture and iPhoto can help arrange your images into collections, it helps if they are already properly catalogued on your computer.

One of the best things you can do is to have a hard disk drive that is used solely for saving your images. This makes it much easier to keep your images organised and also saves valuable space on your computer's hard disk. You should also back up the images onto a second hard disk in case your main drive fails.

When importing images, I save them in folders based on the following hierarchy: Year>



Type>Subject (for example, 2010>Travel>Vancouver, or 2009>Portrait>Blogs, Joe).

Even after images have been organised into this main structure, I often break them down further into separate raw and JPEG folders, as well as a 'Finished' folder for images I have edited and exported.

DE-CLUTTER YOUR COMPUTER

Over time, computers can start to become cluttered with unused programs and files. For instance, from time to time we will download and install trial versions of software, or a perhaps a plug-in for a particular project. However, if we forget to uninstall or delete this software when we have finished using it, it will take up hard-

'Over time, computers can become cluttered with unused programs and files. If we forget to uninstall or delete these when we are finished with them, they will take up hard-disk space'

disk space and, depending on the type of file or software, it may even affect the computer's performance.

It is good practice to check your computer for any unused software and then uninstall it. In Windows XP, this can be done by selecting Start>Control Panel>Add/Remove Programs, then click on the software you wish to remove. In Windows 7 or Vista, select Start>Control Panel>Programs, and then click Uninstall on the relevant program.

It is commonly thought that Apple Mac users need only drag and drop a program from the Applications folder into the Trash Bin to uninstall it. However, some programs have their own procedure, so click on the program in the Applications folder to see whether it has its own uninstall option before putting it in the trash. Mac users may also wish to use AppCleaner, which can be downloaded free from www.freemacsoft.net/AppCleaner. This software searches the hard drive and deletes any files or folders that may also have been created by the program in order to ensure your hard disk is clear of these redundant items.

It is a good idea to see if there are any personal files and folders you no longer need, such as MP3s or large video files. Deleting them (after saving them to CD or DVD) can free up huge amounts of space. There are, however, many more files and folders tucked away on your computer that can be safely deleted in order to create space and help improve performance.

Microsoft Windows comes with its own utility to help rid your computer of unwanted files and folders. Called Disk Cleanup, it is found under Start>All Programs>Accessories, and then Disk Cleanup. To use it, simply select the type of files you wish to remove. You can safely tick any of these file types to free up space.

Apple Mac users should download Onyx (www.titanium.free.fr/download.php), which is, again, a free software program. It will help clean up many redundant system files, as well as performing routine disk

DEFRAGMENT

HAVING de-cluttered your computer's hard disk of software and files that aren't needed, it is now a good time to 'defragment' it.

The space on a computer's hard disk is split into a series of very small blocks, with each block a set size depending on your operating system and how the drive is formatted. Each block sector is very small; it can take thousands of blocks to save a single file. When you save data to the disk, it is saved to the first available blocks.

Brand new hard-disk drives don't contain any data, so all the blocks are empty and files can be saved in consecutive blocks. Over time, as files and programs are deleted, once-occupied blocks are freed up and can store new data. When you then save this data, the first available blocks are used but, this time, they may be separated by full blocks of data. In other words, the file is no longer saved to concurrent blocks, and the data becomes 'fragmented' as it is saved to physically different places on the hard disk. Consequently, it takes longer to write and retrieve data and it can really slow a computer down.

As an analogy, imagine a vinyl record that has three songs on it with each song split into a series of ten-second segments. Imagine that to play each song in full you must lift the record player's needle and position it at the start of the first song, then after ten seconds lift it again and position it at the start of

the next ten-second segment. This is exactly what your hard disk is doing when a file is fragmented.

The solution is to 'defragment' the hard drive. This is a very simple process: in Windows the Defragment tool can be found under Start>Programs>Accessories>System Tools>Defragment. This software analyses the hard disk and repositions all the fragmented data blocks so that the data for each file is placed adjacently on the hard disk. This means that the hard disk's read/write head no longer has to jump back and forth to access the information on the disk, so it becomes faster to both read and write data.

PC users should defragment their hard disks once or twice a year, maybe more depending on how full it is and how regularly you delete files. Be warned, though, that the larger the hard disk and the fuller it is, the longer the process will take – it is often best to leave it running overnight.

Due to the way Apple Mac OS X handles files, Mac users don't need to worry about defragmenting their hard drives. However, it is worth using the Disc Utility (Applications>Utilities) to 'Repair Permissions'. This ensures that the operating system has the correct access to certain files and folders that enable it to run correctly and at optimum speed. Don't worry, the process isn't daunting: all you have to do is select your hard disk and then Repair Permissions.

Fragmented

1	1	2	3
2			1
	2	4	3
	4	3	4

Defragmented

1	2	3	4
1	2	3	4
1	2	3	4

1	File 1
1	File 2
1	File 3
	Free space



maintenance such as error checking.

Another useful space-saving application for Apple Mac users is Monolingual. The program is a free download available from <http://monolingual.sourceforge.net/>. It allows you to remove languages you don't use from Mac OS X. It can also remove older architectures from software that relates to older operating systems. I set the program to remove all languages except English and, as I have an Intel Mac, all older Power PC architectures. It took me just ten minutes to free up 495MB worth of disk space.

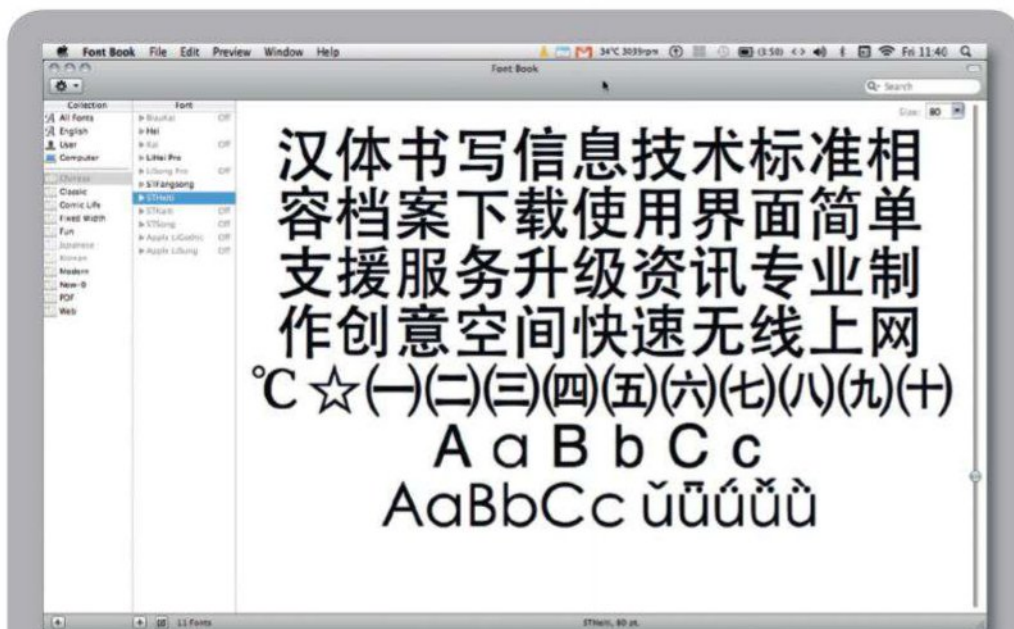
MEMORY

The best way to improve the speed of your computer for image editing is to install a larger, faster hard-disk drive and to increase the amount of Random Access Memory (RAM) it has. RAM is used to store information that the computer needs to access quickly. Information is not permanently stored in the RAM – it is empty when a computer is first switched on. The more RAM a computer has, the more information it can store without having to write and retrieve data from the hard disk, which is a far slower process.

When the RAM is full, Windows computers use virtual memory, which is an allocated space on your hard drive that temporarily stores data if the computer's RAM is full. Increasing the amount of virtual memory can also enhance performance.

The minimum amount of virtual memory should be at least 250% the amount of physical RAM, so if you have 2GB of RAM in your computer increase the amount of virtual memory to 5GB or more.

In Windows XP, the virtual memory can be altered via Control Panel>Performance and Maintenance>System>Advanced>



FONTS

AS FILES go, fonts may seem fairly small and inconsequential, but they can dramatically alter the speed of your image editing. Certain software, including Photoshop, loads up all a computer's fonts when it opens. The more you have, the longer it will take to start the program and the slower it may run. Obviously, the exact effect that fonts will have depends on your computer's processing power, the amount of RAM you have and, of course, the number of fonts you have.

So while it may be fun to have 2,000 fonts on your computer, they'll help slow it down when you

are editing your images. Therefore, keep your fonts to a minimum – say, around 100 or so – installing additional ones as and when you need them. Also, keep only relevant fonts. For instance, I got rid of any Cyrillic and kanji fonts – I cannot speak any Eastern European or Asian languages so there was no point having them on my PC.

On a Windows PC, the font folder is found under Windows>Fonts, or Start>Control Panels>Accessories, while on a Mac it is found in Applications>Font Book. Mac users have the option to disable fonts within Font Book, which is useful if there are some you rarely use but don't want to delete. Windows users can create a 'Disabled Fonts' folder in My Documents in which they can safely store such fonts by dragging them from the Fonts folder.



Increasing the amount of RAM in a computer can help it run faster. However, first make sure you are using the currently installed RAM to its full potential

Performance and clicking on Settings. On the Advanced tab, select Virtual Memory and under the Paging File Size click on Custom size. Now enter the amount to which you would like to increase the virtual memory.

In Windows Vista, the virtual memory can be adjusted by selecting Start>Control Panel>System and Maintenance>System>Advanced System Settings>Performance>Settings, and then selecting Change under the Virtual Memory option.

Of course, it is not just image-editing software that uses your computer's RAM, but all the software you have running, including the operating system. If you want optimum performance, then you should open only your image-editing software. Virus checking software also hogs a lot of system resources so, when editing images, disconnect from the internet and turn off the virus checker. Similarly, close your internet browser and media player.

ALLOCATING RAM IN PHOTOSHOP

Closing all other programs means that only your operating system and editing

software should be using your computer's RAM. By default, Photoshop uses 70% of the available RAM, leaving the other 30% to be used by the computer's operating system.

You can increase the amount of RAM being used by Photoshop or Elements by going to Edit>Preferences>Performance. Move the slider to the right to increase the amount of RAM used. It is best to leave some memory for other applications and for the operating system. Increase the RAM to 90%, which should give a noticeable improvement in Photoshop's performance.

VISUAL EFFECTS

Computer operating systems may look far better than they did 15 years ago, but all those drop shadows, animations and visual effects that occur when you open a window or new program use up your processing power. It is simple enough to disable them, though. Windows users should select Start>Control Panel>System>Advanced System Settings. As before, select the Advanced tab and under the Performance option click on the Settings button. Then, under the Visual Effects tab, click Adjust Best for Performance. **AP**

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Cameraworld..... 72-73	Genie Imaging.....54	Park Cameras Ltd..... 67-71, Cover: iii
Camtech.....59	Grays of Westminster..... 16-17, 86	Premier Ink..... 74-77
Cash4cameras86	Intro 2020 Ltd40	RK Photographic54
Clifton Cameras.....4	Kenro Ltd.....48	SRS Ltd.....84
Collectable Cameras.....85	Kood International Ltd82	Studio Kit Direct.....83
ColorRight.....54	Light Craft Workshop.....81	Walters Photo-Video.....86
Dale Photographic Ltd.....65	London Camera Exchange Group.....58	Warehouse Express..... 60-64
Digital Depot48	Mifsud Photographic 76-77	
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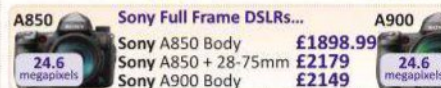
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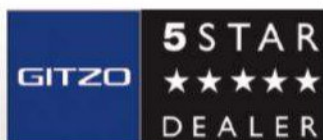
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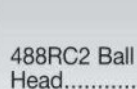
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AF-D 16mm f/2.8D Fisheye	£614.99	AF-DC 105mm f2 Micro	£809.99	AF-S 18-105mm f/3.5-5.6G VR	£169.99
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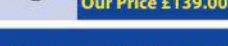
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Panasonic

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Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

Among the many innovative technologies & features available on the Lumix G2, the 3.0" Free-Angle Touch-Control LCD is certain to give you the creative freedom to capture stunning photos & HD movies.

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Panasonic GF2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

The new DMC-GF2 is reduced approx. 19% in size and approx. 7% in weight compared with the GF1. This model is equipped with a built-in flash and has a chassis made of aluminium giving the camera an impression design.

See web for details

Panasonic GH2 + 14-140mm O.I.S



Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

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Compact 10.0 Megapixel camera with interchangeable lenses recording HD Movie



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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T001 Colour	£26.99 65ml	£3.99 70ml, 3 for £10.99	Photo 1200
T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£18.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£26.99 65ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£19.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£19.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£19.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£19.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£19.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0331-336 Set of 7	£102.99	£29.99 3 sets for £87.99	Photo 950, 960
T0331/2/3, each	£14.99 17ml	£4.99 21ml, 3 for £13.99	
T0334/5/6, each	£14.99 17ml	£4.99 21ml, 3 for £13.99	Photo 2100
T0341-347 Set of 7	£119.99	Not Available.	
T0341/8, each	£14.99 17ml	Not Available.	
T0342/3/4, each	£17.99 17ml	Not Available.	
T0345/6/7, each	£17.99 17ml	Not Available.	
T0441-454 Set of 4	£42.99	£14.99 3 sets for £42.99	C64, C66, C68, C86, CX3600/3650, CX6400, CX6800
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	R200, R220, R300, R320, R340
T0452/3/4, each	£9.99 6ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0481-486 Set of 6	£64.99	£19.99 3 sets for £56.99	Photo R800, R1800
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0540-549 Set of 8	£102.99	£35.99 3 sets for £99.99	Photo R2400
T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	D88, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	S20, S21, SX100/105/110/115/200/205/210/215
T0551-554 Set of 4	£32.99	£14.99 3 sets for £42.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo 1400
T0591-599 Set of 8	£94.99	Check Website.	Photo P50, R265, R285, R360
T0591/2/3, each	£11.99 13ml	Check Website.	RX560, RX585, RX685
T0594/5/6, each	£11.99 13ml	Check Website.	PX650, PX700/710W, PX800/810FW
T0597/8/9, each	£11.99 13ml	Check Website.	Photo R1900
T0611-614 Set of 4	£32.99	£14.99 3 sets for £42.99	Photo R2880
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-714 Set of 4	£32.99	£14.99 3 sets for £42.99	
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	
T0712/3/4, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0791-796 Set of 6	£69.99	Check Website.	
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£49.99	£19.99 3 sets for £57.99	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-879 Set of 8	£76.99	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	£78.99	Not Available.	
T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
T0967/8/9, each	£9.99 11.4ml	Not Available.	
T1281-4 Set of 4	£24.99	Not Available.	
T1291-4 Set of 4	£37.99	Not Available.	
T5591-6 Set of 6	£64.99	Not Available.	

Please call or check our website if you cannot find cartridges for your printer.

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T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£44.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.99
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BC16 PC/PM/R/G 15ml	£2.99
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CL18 Black 15ml	£4.99
CL18 B/C/M/Y/PC/PM 15ml	£4.99
PG1520 Black 19ml	£5.99
CL1521 B/C/M/Y/G 9ml	£4.99
BC110 Black (3 pack)	£4.99
BC115 Black (2 pack)	£4.99
BC115 Colour (2 pack)	£5.99
BC124 Black 9ml	£1.99
BC124 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
CL38 Colour 12ml	£12.99
CL40 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99

Canon Originals

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BC16 PC/PM/R/G 13ml	£9.99
PG15 Black 26ml	£12.99
CL18 B/C/M/Y 13ml	£11.99
CL18 PC/PM/R/G 13ml	£11.99
PG17 Black 25ml	£11.99
PG19 Clear 191ml	£11.99
PG19 PB/MB/C/M/Y 14ml	£10.99
PG19 PC/PM/R/G/Y 14ml	£10.99
PG1520 Black 19ml	£9.99
CL1521 B/C/M/Y/G 9ml	£8.99
PG1525 Black 19ml	£8.99
CL1526 B/C/M/Y/G 9ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£11.99
CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL52 Photo 21ml	£19.99
CL511 Colour 9ml	£15.99
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No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
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No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
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No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black/PM each	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.363 Set of 6	£24.99

HP Originals

No.21 Black 5ml	£11.99
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No.58 Photo 17ml	£22.99
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No.110 Colour 5ml	£18.99
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No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£8.99
No.363 Set of 6	£39.99
No.364 Black 6ml	£8.99
No.364 PB/C/M/Y 3ml each	£7.99
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No.901 Colour 9ml	£16.99
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No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£16.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
No.44 Black	£18.99
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Many more in stock!

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LC970 / 1000 Set of 4	£11.99
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LC980 / 1100 C/M/Y	£2.99
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8GB 5MB/s	£24.10 £12.49
16GB 5MB/s	£39.39 £24.99

Sandisk Ultra C4: 15MB/s

Capacity	Price
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4GB 15MB/s	£15.66 £8.19
8GB 15MB/s	£27.85 £14.79
16GB 15MB/s	£57.22 £29.29

Extreme HD Video C6: 20MB/s

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8GB 20MB/s	£37.42 £21.29
16GB 20MB/s	£72.02 £41.59

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Capacity	Price
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BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL6 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£9.99
EN-EL15 for Nikon	£9.99
LI10B/L12B for Olympus	£9.99
LI40B/L42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BP-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Many more batteries in stock!

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

Size	Price
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Model	Price
Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£39.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters.

£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

SCREW-TYPE FILTERS

KOOD Japanese Optical Glass Filters

Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

Size	Price
46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£6.99
58mm UV / Haze	£7.99
62mm UV / Haze	£8.99
67mm UV / Haze	£8.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

Size	Price
46mm Circular Polarising	£17.99
52mm Circular Polarising	£17.99
55mm Circular Polarising	£19.99
58mm Circular Polarising	£21.99
62mm Circular Polarising	£24.99
67mm Circular Polarising	£27.99
72mm Circular Polarising	£34.99
77mm Circular Polarising	£39.99
82mm Circular Polarising	£44.99
86mm Circular Polarising	£49.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

Size	Price
52mm Skylight	£6.99
55mm Skylight	£7.99
58mm Skylight	£8.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

Size	Price
52mm Close-Up Set	£25.99
55mm Close-Up Set	£28.99
58mm Close-Up Set	£32.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

Size	Price
52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

USB Pen Drives

Capacity	Price
2GB Sandisk	£8.64 £5.99
4GB Sandisk	£14.44 £7.29
8GB Sandisk	£26.08 £13.99
16GB Sandisk	£37.35 £24.99

xD Picture Cards

Capacity	Price
1GB Olympus	£19.99 £11.99
2GB Olympus	£24.99 £14.99

Memory Cases

A range of protective shock resistant rubber lined memory card cases to keep your memory cards safe and secure.

Vanguard 3D £2.99

4 cards, with keychain

Kenro MCs £6.99

2 cards, 8 AA batteries

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release, depending on model.

Model	Price
For Canon 7D/50D/60D	£119.99
+1x LP-E6 £144.99 +2x LP-E6 £169.99	
For Canon 30/40/50D	£99.99
+1x BP-511 £111.99 +2x BP-511 £123.99	
For Canon 45/50/1000D	£69.99
+1x LP-E5 £79.99 +2x LP-E5 £87.99	
For Canon 550D	£99.99
+1x LP-E8 £114.99 +2x LP-E8 £129.99	
For Nikon D80/D90	£94.99
+1x EN-EL3E £109.99 +2x EN-EL3E £124.99	
For Nikon D300/D700	£129.99
+1x EN-EL3E £144.99 +2x EN-EL3E £159.99	
For Sony A200/A350	£69.99
+1x EN-EL2 £88.99 +2x EN-EL2 £107.99	

P-Type Neutral Density Filter Kit £42.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

Model	Price
ES-62 Canon 50/1.8	£9.99
ES-711 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 200/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 f5.6	£7.99
EW-73B Canon 17-85 f5.6	£9.99
EW-78B Canon 18-200 f5.6	£9.99
EW-78D Canon 18-200 f5.6	£9.99
EW-78E Canon 18-55 f5.6	£12.99
EW-83E Canon 17-40 f4.0	£12.99
EW-83J Canon 17-55 f2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

Size	Price
52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

Size	Price
30mm, 37mm, 40mm, 43mm, 48mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

FaderND Lord of the Dark

LightCraftWorkshop FaderND Filters

Amazing but true - by simply rotating the outer element of the filter, this amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Size	Price
52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

77mm ND500MC £64.99

Genuine LightCraftWorkshop filters - beware of imitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

Size	Price
34-37mm 52-55mm 58-55mm 67-62mm	
37-43mm 52-58mm 58-62mm 67-77mm	
43-46mm 55-52mm 58-67mm 72-67mm	
46-49mm 55-58mm 62-67mm 72-77mm	
49-52mm 58-52mm 62-72mm 77-72mm	

All just £4.99 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Model	Price
Canon: 52, 55, 58, 62, 67mm	
Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 67mm	

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Model	Price
Manual Focus Tubes	£17.99
Autofocus Tubes	£129.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

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Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

Model	Price
1.0X-2.0X	£49.99
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T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

Model	Price
AAA 1000mAh Duracell	£6.99
AAA 2450mAh Duracell	£6.99
AA 2700mAh GP	£9.99
AA 2800mAh Amstram	£13.99
AA 2900mAh Duracell	£14.99

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New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

Model	Price
AAA 250mAh equivalent (4)	£5.99
AA 2000mAh equivalent (4)	£7.99

Ultimate Lithium

Rechargeable Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

Model	Price
AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£7.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

£25.99

Li-Ion Charger

A universal Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

£14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

Model	Price
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£3.99
2CR5 Energizer Lithium (1)	£5.99
CRV3 Energizer Lithium (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Model	Price
Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99

CLEANING

Sensor Cleaning - DRY

Model	Price
Sensor Loupe 7X with LED	£54.95
ZEIION Anti-static Blower	£37.95
SL700 Arctic Butterfly	£52.95

Sensor Cleaning - WET

Model	Price
Cleaning Solution (7.5ml)	£15.99
Cleaning Swabs (12)	£29.99
EZ Kit (1ml Solution, 4 Swabs)	£14.99

Camera / Lens Cleaning

Model	Price
Kenair Master Kit	£15.99
Kenair Spare Aerosol	£9.99
LensPen Original	£4.99
Spudz 6x6 inch	£6.99
Spuddz 10x10 inch	£6.99
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Massive range of cleaning equipment on our website and in stock.

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Powershot G12 £429



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18-55 F3.5/5.6 IS unboxed £399
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55-250 F4.5/5.6 IS £229
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17-40 F4 USM L £399
20 F2.8 USM £339
24 F1.4 L II USM £1339
24 F2.8 £369
24 F2.8 L TSE MKII £1699
24-70 F2.8 L USM £997
28-105 F3.5/5.6 IS USM unboxed £799
28 F1.8 USM £399
28 F2.8 £175
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35 F2 £229

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70-200 F2.8 IS U LII £249
70-200 F2.8 non IS L USM £1877
70-200 F4 L USM £947
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85 F1.8 USM £319
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100 F2.8 Macro USM £229
100-400 F4.5/5.6 IS L USM £1297
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180 F3.5 L USM Macro £1249
200 F2.8 L II USM £649
200 F2.8 L II USM £6899
300 F2.8 L IS USM £3899
300 F4 L IS USM £1119
400 F2.8 IS L II USM £9999
400 F2.8 IS L USM £6479
400 F4 DO IS L USM £5298
400 F5.6 L USM £1099

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Ext tube 12 II £7139
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2x IIC converter £269

24mm f1.4 LII USM

£1339

580EXII Flash

£379

70-200mm f2.8 LII IS U

£1877

24mm f3.5 TSEII

£1699

100-400mm f4.5/5.6 IS L

£1297

70-200mm f2.8 L U

£997

16-35mm f2.8 LII USM

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24-105mm f4 L no box

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100mm f2.8 IS L U macro

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U.K. Stock ONLY **Nikon** **MIFSUDS ARE NIKON PROFESSIONAL DEALERS**



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£4698



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body

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D7000 + 18-105

F3.5/5.6 G £1149

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D90 + 18-105 F3.5/5.6 G £739

D3100 body .. £419

D3100

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55-200 F4.5/5.6 VR DX £177
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16 F2.8 AF-D Fisheye £619
16-35 F4 AFS VR £819
20 F2.8 AF-D £459
24 F1.4 AFS G £1629
24 F2.8 AF-D £357
24-70 F2.8 G ED AFS £1199
24-85 F2.8/4 £559
24-120 F4 G ED VR £897
28 F2.8 AFD £249
28-300 F3.5/5.6 G ED VR £777

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35 F1.8 G £1677
35 F2 AF-D £167
50 F1.4 AF-D £289
50 F1.8 AF-D £309
60 F2.8 AF-D £109
70-200 F2.8 VR £409
70-200 F2.8 VR £1649
80-400 F4.5/5.6 VR £385
80-400 F4.5/5.6 VR AFD £1099
85 F1.4 AFS G £1377
85 F1.8 AFD £879
85 F3.5 G VR £369
105 F2.8 VR macro £619
200 F2 G VR II £4299
200-400 F4 VR II £5199
200-400 F4 VR £3999
300 F2.8 AFS G VR II £3989
300 F4 AFS £3949
400 F2.8 AFS VR £6649
500 F4 AFS VR £5849
600 F4 AFS VR £6999
TC14EII £319

TC12EII converter

TC20EII £319
TC20EII £449
TC20EII £247

300mm f2.8 AFS G VR II

£3989

200mm f2 G VR II

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16-35mm f4 AFS VR

£819

14-24mm f2.8 G ED

£1279

500mm f4 AFS VR

£5849

200-400mm f4 VR

£3999

70-200mm f2.8 VR II

£1649

24-120mm f4 G ED VR

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PENTAX KAF

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F4.5/5.6 DC

£469.99

10-20 F4/5.6

EX DC HSM

£369.99

17-70 F2.8/4.5 DC

OS **£279.99**

24-70mm f2.8

EX DG **£359.99**

150-500 F5/6.3

DG OS

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24-70 F2.8 EX DG

£449.99

30 F1.4 EX DC HSM

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150-500 F5/6.3 DG OS

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1.4x EX DG converter

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488RC2 Ball Head

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Pro1 D

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Mamiya RB67 6x7



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Bronica GS1

M6 Jubilee Set	Unused	£4,499
M6 0.72x Chrome Body Only	E++	£799
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50mm F1.4 Chrome	E++	E3989
50mm F1.4 M Chrome	E++	E3995
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50mm F2 Close Focus	Exc	E2999
50mm F2 Planar 2M Zeiss	Mint-	E5339
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135mm F4 Elmar E39	E+ / E++	£249 - £299
135mm F2.8 Black	Exc / E	£249 - £299
135mm F2.8 M Black	As Seen / E+	£250 - £250
135mm F2.8 R 3cam		E++ £299
135mm F4.5 Chrome	As Seen / E+	£95 - £125

Leica R Series

R8 Anthracite Body Only	E+ / Mint-	£889 - £1,099
R8 Black Body Only		E++ £999
R8 Chrome Body Only	E+ / E++	£349 - £449
R7 Black Body Only		E++ £399
R7 Chrome Body Only		E++ £399
R6 Black Body Only	E+ / E++	£399 - £449

Canon EOS / Auto focus Lenses:
40-600mm F4.5-6.3 EX DO USM, Sigma

RE Black Body Only	E+/Unused	2199	E589
RS Chrome Body Only	E++	2249	E349
SLM 2mm Black Body Only	E++/Unused	2249	E499
SLM Black Body Only	E++/Unused	E149	E589
RGS 1mm P14	E++	E149	E589
RS MOT + Winder	Unused	E229	E299
SL2 Anniversary Body Only	E++	E649	
SLM Black Body Only	E++	E499	
SLM Black Body Only	E++	E499	
SLMOT Black Body Only	E++	E299	
16mm F2.8 Fisheye ROM	E++	E589	
24mm F2.8 R3cam	Exc	E299	
28mm F2.8 P35 SLR	E++	E589	
28mm F2.8 P35 SLR Schneider	Mid	C75	
28-70mm F3.5 S.R.3cam	E+/E++	E249	E439
28-70mm F3.5 S.4.5 ROM	E+/E++	E319	E399
28-70mm F3.5 R3 German	E+/E++	E449	E450
35-70mm F3.5 R3 Japan	E+/Mink	E299	E399
35-70mm F3.5 R3 Japan	E++	E249	
60mm F2.8 R3cam ROM	E++	E549	

04-0000-54.4.1.11034

75-200mm F4.5 R 3cam	E++ / Unused	E149
80-200mm F4.5 R 3cam	E++	E149
90mm F2.8 R 3cam	E++	E248
135mm F2.8 R 3cam	As Seen / E++	E145 - E199
180mm F2.8 R 3cam	Exc / E+	E349 - E380
180mm F4 R 3cam	Exc / E++	E199 - E299
250mm F4 R 3cam	E++	E449
1.4x Apo Extender R	E++ / Mint	E449
2x Apo Extender R	E++ / Mint	E429 - E449
2x Extender R	E++ / Unused	E149 - E249

Mamiya 645AFD

ZD Digital + 80mm F2.8 AF	E++	E2, 699
645AFD II + ZD Digital Back	E++	E3, 199

90-300mm F4.5-5.6

645AF Complete	E++	E599
45mm F2.8 AF	Exc./E++	E249-E349
55-110mm F4.5 AF	E++	E699-E899
55mm F2.8 AF	E++	E449-E499
80mm F2.8 AF	E++	E249
105-210mm F4.5 AF	E++	E549
105-210mm F4.5 ULD	E++	E899
120mm F4 Macro MF	E++/Mint-	E299-E1099
150mm F3.5 AF	E++/E++	E349
210mm F4 AF ULD	E++	E699
120/220 insert AF	Mint-	E79
120/220 Mag 645AF-D	E++	E99-E165
Focus Screen Type C	Mint-	E25

NX + 28-80mm

950

Mamiya RZ67 6x7
 con Compakta + AE Prism

	E+L13
	E+S4
E+/E++	E45-65
	E++87
	E+87
E-/E++	E95
As Seen 22	
1.7	E+27
	E+52
E++	E15-52
	E++52
	E+53
E+/Mint	E25-54
Sammron	E++55
	E++52
E+/E++	E29-53
	E+52
	E++

210mm F4.5 Apo
250mm F4.5

1	E	E+2
2	E	E+2
3	E	E+2
4	E	E+2
5	E	E+2
6	E	E+2
7	E	E+2
8	E	E+2
9	E	E+2
10	E	E+2
11	E	E+2
12	E	E+2
13	E	E+2
14	E	E+2
15	E	E+2
16	E	E+2
17	E	E+2
18	E	E+2
19	E	E+2
20	E	E+2
21	E	E+2
22	E	E+2
23	E	E+2
24	E	E+2
25	E	E+2
26	E	E+2
27	E	E+2
28	E	E+2
29	E	E+2
30	E	E+2
31	E	E+2
32	E	E+2
33	E	E+2
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37	E	E+2
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62	E	E+2
63	E	E+2
64	E	E+2
65	E	E+2
66	E	E+2
67	E	E+2
68	E	E+2
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70	E	E+2
71	E	E+2
72	E	E+2
73	E	E+2
74	E	E+2
75	E	E+2
76	E	E+2
77	E	E+2
78	E	E+2
79	E	E+2
80	E	E+2
81	E	E+2
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83	E	E+2
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85	E	E+2
86	E	E+2
87	E	E+2
88	E	E+2
89	E	E+2
90	E	E+2
91	E	E+2
92	E	E+2
93	E	E+2
94	E	E+2
95	E	E+2
96	E	E+2
97	E	E+2
98	E	E+2
99	E	E+2
100	E	E+2

Minolta AF Auto F
Dynamax 7 Body Only

E+/E++ 136-137
E+ 135
E++ 134
E+ 133
E++ 132
As Seen / Mint 115-116
E+ 114
E++ 113
E+ 112
E++ 111
E+/E++ 109-110
E+ 107
E++ 106
E+ / Mint 120-121
E+ 119
E++ 118
E+/E++ 115-116
Exc/E++ 115-116
E+ 114
E++ 113
E+ 112
E++ 111
E+/E++ 109-110
E+ 107
E++ 106
E+/E++ 115-116
E+ 114
E++ 113
E+ 112
E++ 111
E+/E++ 115-116
Mint 120-121
E+ 119
E++ 118
E+ 117
E++ 116
E+ 115
E++ 114
E+ 113
E++ 112
E+ 111
E++ 110
E+ 109
E++ 108
E+ 107
E++ 106
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E++ 16
E+ 15
E++ 14
E+ 13
E++ 12
E+ 11
E++ 10
E+ 9
E++ 8
E+ 7
E++ 6
E+ 5
E++ 4
E+ 3
E++ 2
E+ 1
E++ 0

7000 Body Only
5000 Body Only



24-105mm F3.5-4.5 D.....
24-105mm F3.5-4.5 DT S...

.....	E++ \$45 - \$7
.....	Mint- \$2
.....	E++ \$45 - \$7
.....	E+/E++ \$45 - \$7
.....	E+/E++ \$30 - \$4
.....	Mint- \$2
Accessories	
.....	E+ \$2
.....	E+ \$14
.....	As Seen / E+ \$35 - \$8
.....	Exc / E++ \$39 - \$9
.....	E+/E++ \$39 - \$9
.....	E+/E++ \$39 - \$9

35-300mm F4.5-6.7 Tokina
70-210mm F4.5-5.6 AF

.....	E+ £3
.....	E+ £12
.....	E+ £19
.....	E- £175 - £12
.....	E- £175 - £12
.....	Exc / Mint - £35 - £9
.....	E+ / Unused £15 - £5
.....	E+ £9
.....	Mint - £19
.....	E++ / Unused £25 - £5
.....	E+ £2
.....	E++ / Mint £20 - £2
.....	E+ £1
.....	E+ / E++ £15 - £2
.....	E+ £1
.....	E++ £15 - £2
.....	E+ £8
.....	E+ £7
.....	Unused £9
.....	E+ £1
.....	E+ £13
.....	E+ £13
.....	E+ £13



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CANON 100/110/120/130/140/150/160/170/180/190/200/210/220/230/240/250/260/270/280/290/300/310/320/330/340/350/360/370/380/390/400/410/420/430/440/450/460/470/480/490/500/510/520/530/540/550/560/570/580/590/600/610/620/630/640/650/660/670/680/690/700/710/720/730/740/750/760/770/780/790/800/810/820/830/840/850/860/870/880/890/900/910/920/930/940/950/960/970/980/990/1000/1010/1020/1030/1040/1050/1060/1070/1080/1090/1100/1110/1120/1130/1140/1150/1160/1170/1180/1190/1200/1210/1220/1230/1240/1250/1260/1270/1280/1290/1300/1310/1320/1330/1340/1350/1360/1370/1380/1390/1400/1410/1420/1430/1440/1450/1460/1470/1480/1490/1500/1510/1520/1530/1540/1550/1560/1570/1580/1590/1600/1610/1620/1630/1640/1650/1660/1670/1680/1690/1700/1710/1720/1730/1740/1750/1760/1770/1780/1790/1800/1810/1820/1830/1840/1850/1860/1870/1880/1890/1900/1910/1920/1930/1940/1950/1960/1970/1980/1990/2000/2010/2020/2030/2040/2050/2060/2070/2080/2090/2100/2110/2120/2130/2140/2150/2160/2170/2180/2190/2200/2210/2220/2230/2240/2250/2260/2270/2280/2290/2300/2310/2320/2330/2340/2350/2360/2370/2380/2390/2400/2410/2420/2430/2440/2450/2460/2470/2480/2490/2500/2510/2520/2530/2540/2550/2560/2570/2580/2590/2600/2610/2620/2630/2640/2650/2660/2670/2680/2690/2700/2710/2720/2730/2740/2750/2760/2770/2780/2790/2800/2810/2820/2830/2840/2850/2860/2870/2880/2890/2900/2910/2920/2930/2940/2950/2960/2970/2980/2990/3000/3010/3020/3030/3040/3050/3060/3070/3080/3090/3100/3110/3120/3130/3140/3150/3160/3170/3180/3190/3200/3210/3220/3230/3240/3250/3260/3270/3280/3290/3300/3310/3320/3330/3340/3350/3360/3370/3380/3390/3400/3410/3420/3430/3440/3450/3460/3470/3480/3490/3500/3510/3520/3530/3540/3550/3560/3570/3580/3590/3600/3610/3620/3630/3640/3650/3660/3670/3680/3690/3700/3710/3720/3730/3740/3750/3760/3770/3780/3790/3800/3810/3820/3830/3840/3850/3860/3870/3880/3890/3900/3910/3920/3930/3940/3950/3960/3970/3980/3990/4000/4010/4020/4030/4040/4050/4060/4070/4080/4090/4100/4110/4120/4130/4140/4150/4160/4170/4180/4190/4200/4210/4220/4230/4240/4250/4260/4270/4280/4290/4300/4310/4320/4330/4340/4350/4360/4370/4380/4390/4400/4410/4420/4430/4440/4450/4460/4470/4480/4490/4500/4510/4520/4530/4540/4550/4560/4570/4580/4590/4600/4610/4620/4630/4640/4650/4660/4670/4680/4690/4700/4710/4720/4730/4740/4750/4760/4770/4780/4790/4800/4810/4820/4830/4840/4850/4860/4870/4880/4890/4900/4910/4920/4930/4940/4950/4960/4970/4980/4990/5000/5010/5020/5030/5040/5050/5060/5070/5080/5090/5100/5110/5120/5130/5140/5150/5160/5170/5180/5190/5200/5210/5220/5230/5240/5250/5260/5270/5280/5290/5300/5310/5320/5330/5340/5350/5360/5370/5380/5390/5400/5410/5420/5430/5440/5450/5460/5470/5480/5490/5500/5510/5520/5530/5540/5550/5560/5570/5580/5590/5600/5610/5620/5630/5640/5650/5660/5670/5680/5690/5700/5710/5720/5730/5740/5750/5760/5770/5780/5790/5800/5810/5820/5830/5840/5850/5860/5870/5880/5890/5900/5910/5920/5930/5940/5950/5960/5970/5980/5990/6000/6010/6020/6030/6040/6050/6060/6070/6080/6090/6100/6110/6120/6130/6140/6150/6160/6170/6180/6190/6200/6210/6220/6230/6240/6250/6260/6270/6280/6290/6300/6310/6320/6330/6340/6350/6360/6370/6380/6390/6400/6410/6420/6430/6440/6450/6460/6470/6480/6490/6500/6510/6520/6530/6540/6550/6560/6570/6580/6590/6600/6610/6620/6630/6640/6650/6660/6670/6680/6690/6700/6710/6720/6730/6740/6750/6760/6770/6780/6790/6800/6810/6820/6830/6840/6850/6860/6870/6880/6890/6900/6910/6920/6930/6940/6950/6960/6970/6980/6990/7000/7010/7020/7030/7040/7050/7060/7070/7080/7090/7100/7110/7120/7130/7140/7150/7160/7170/7180/7190/7200/7210/7220/7230/7240/7250/7260/7270/7280/7290/7300/7310/7320/7330/7340/7350/7360/7370/7380/7390/7400/7410/7420/7430/7440/7450/7460/7470/7480/7490/7500/7510/7520/7530/7540/7550/7560/7570/7580/7590/7600/7610/7620/7630/7640/7650/7660/7670/7680/7690/7700/7710/7720/7730/7740/7750/7760/7770/7780/7790/7800/7810/7820/7830/7840/7850/7860/7870/7880/7890/7900/7910/7920/7930/7940/7950/7960/7970/7980/7990/8000/8010/8020/8030/8040/8050/8060/8070/8080/8090/8100/8110/8120/8130/8140/8150/8160/8170/8180/8190/8200/8210/8220/8230/8240/8250/8260/8270/8280/8290/8300/8310/8320/8330/8340/8350/8360/8370/8380/8390/8400/8410/8420/8430/8440/8450/8460/8470/8480/8490/8500/8510/8520/8530/8540/8550/8560/8570/8580/8590/8600/8610/8620/8630/8640/8650/8660/8670/8680/8690/8700/8710/8720/8730/8740/8750/8760/8770/8780/8790/8800/8810/8820/8830/8840/8850/8860/8870/8880/8890/8900/8910/8920/8930/8940/8950/8960/8970/8980/8990/9000/9010/9020/9030/9040/9050/9060/9070/9080/9090/9100/9110/9120/9130/9140/9150/9160/9170/9180/9190/9200/9210/9220/9230/9240/9250/9260/9270/9280/9290/9300/9310/9320/9330/9340/9350/9360/9370/9380/9390/9400/9410/9420/9430/9440/9450/9460/9470/9480/9490/9500/9510/9520/9530/9540/9550/9560/9570/9580/9590/9600/9610/9620/9630/9640/9650/9660/9670/9680/9690/9700/9710/9720/9730/9740/9750/9760/9770/9780/9790/9800/9810/9820/9830/9840/9850/9860/9870/9880/9890/9900/9910/9920/9930/9940/9950/9960/9970/9980/9990/10000/10010/10020/10030/10040/10050/10060/10070/10080/10090/10100/10110/10120/10130/10140/10150/10160/10170/10180/10190/10200/10210/10220/10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LIGHT CRAFT WORKSHOP

An innovative
alternative
to carrying
multiple
neutral density
filters.

One Neutral Density Filter with an adjustable range from ND4 To ND400!

Using a Light Craft FaderND filter allows you to control the amount of light entering your lens – simply twist the outer element of the filter, and reduce the amount of light entering the lens by 2 stops, 9 stops, or any amount in between!



FULL CONTROL

Shutter Speed, Aperture, ISO,
Plus FaderND.

Long exposures often aren't possible during daylight – there is too much light entering the lens. Using a Light Craft FaderND filter allows you to achieve longer exposures, blurring motion such as running water, passing clouds, or *anything that moves!*

A popular application for Light Craft FaderND filters is allowing “fast” lenses to be used at their widest aperture, even in bright sunlight, without overexposing the image. Being able to use such lenses at their widest aperture allows full control over depth of field, making the Light Craft FaderND an invaluable tool for both still photographers and videographers alike.

New for 2010, the **Mark II** Light Craft FaderND filters feature a new extra-thin filter frame to help reduce vignetting, and improved optical elements to reduce image softening at longer focal lengths. The **Mark II** Light Craft FaderND filters are available now, from 52mm to 82mm diameter, with prices starting at just £56.99

Light Craft FaderND Filters.
Simplicity, Flexibility, Creativity.

www.lightcraftworkshop.co.uk

TM



KOOD

KOOD ND 16 now available in 52mm - 82mm sizes
Schott B270 Optical Glass
ND coated both sides for max clarity
Slim Line filter mount

Body Adapters

Canon EOS - Canon FD Adapter
 Canon FD - Praktica M42 Adapter
 Canon AF - M42 Adapter
 Minolta MD - M42 Adapter
 Minolta AF - M42
 Nikon - M42 (Praktica/Pentax) Adapter
 Pentax K - M42 Adapter
 Yashica/Contax - M42 Adapter
 Leica M - L Screw 28-90
 Leica M - L Screw 50-75
 Leica M - L Screw 35-135
 Canon AF-Nikon
 Anon AF - M42
 Minolta/Sony AF - MD

C Mounts

C Mount - M42 Screw
 C Mount - Canon AF
 C Mount - Canon FD
 C Mount - Pentax K
 C Mount - Nikon
 C Mount - Minolta MD
 C Mount - Olympus OM
 C Mount T2
 Canon AF-Nikon
 Anon AF - M42
 Minolta/Sony AF - MD

Body Caps

Canon Body Cap
 Canon AF Body Cap
 Minolta Body Cap MD
 Minolta AF Body Cap
 Nikon Body Cap
 Olympus Body Cap
 Pentax K/M Body Cap
 Praktica M42 Body Cap
 Contax/Yashica Body Cap

Back Caps

Canon Back Cap
 Canon AF Back Cap
 Minolta Back Cap
 Minolta AF Back Cap
 Nikon Back Cap
 Olympus Back Cap
 Pentax K/M Back Cap
 Praktica M42 Back Cap
 Contax/Yashica Back Cap

Rubber Lens Hood

46mm Rubber Lens Hood
 49mm Rubber Lens Hood
 52mm Rubber Lens Hood
 55mm Rubber Lens Hood
 58mm Rubber Lens Hood
 62mm Rubber Lens Hood
 67mm Rubber Lens Hood
 72mm Rubber Lens Hood
 77mm Rubber Lens Hood

Wide Angle Rubber Lens HOOD

W/A Rubber Lens Hood 49mm
 W/A Rubber Lens Hood 52mm
 W/A Rubber Lens Hood 55mm
 W/A Rubber Lens Hood 58mm
 W/A Rubber Lens Hood 62mm
 W/A Rubber Lens Hood 67mm



Wide Angle-Tele Lens HOOD 24mm-80mm plus

49mm
 52mm
 55mm
 58mm
 62mm
 67mm
 72mm
 77mm



Reversing Rings

52mm Canon FD
 55mm Canon FD
 52mm Contax/Yashica
 55mm Contax/Yashica
 52mm Minolta
 55mm Minolta
 49mm Minolta Auto Focus
 55mm Minolta Auto Focus
 52mm - M42
 55mm - M42
 58mm - M42
 52mm Nikon
 49mm Olympus
 52mm Olympus
 49mm Pentax K
 52mm Pentax K

Small Metal Hoods

27mm
 28mm
 30mm
 34mm
 37mm
 40.5mm
 43mm
 46mm



Shaped Petal Lens Hoods

49mm
 52mm
 55mm
 58mm
 62mm
 67mm
 72mm
 77mm

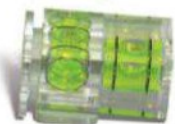


Series 7 Rings

37mm Series 7 Ring
 46mm Series 7 Ring
 49mm Series 7 Ring
 52mm Series 7 Ring
 55mm Series 7 Ring
 58mm Series 7 Ring
 62mm Series 7 Ring
 67mm Series 7 Ring

Spirit Level

Shoe Fitting 2 Way Spirit Level
 Shoe fitting three bubble
 Sony Shoe fitting two way
 Sony shoe fitting three bubble



T2 Mounts

T2 Mount Canon Eos
 T2 Mount Canon FD
 T2 Leica R
 T2 Mount M42
 T2 Mount Minolta 7000
 T2 Mount Minolta MD
 T2 Mount Nikon
 T2 Mount Olympus OM
 T2 Olympus 4/3
 T2 Mount Olympus AF
 T2 Mount Pentax AF
 T2 Mount Pentax K
 T2 Mount Praktica B
 T2 Mount Yashica/Contax
 T2 Mount Yashica/Contax AF
 T2 Microscope Adapter

Snap Caps

27mm
 28mm
 30/30.5mm
 34mm
 37mm
 40.5mm
 43mm
 46mm
 48mm
 49mm
 52mm
 55mm
 58mm
 62mm
 67mm
 72mm
 77mm
 82mm
 86mm
 95mm
 105mm



Snap Caps with centre finger grips

49mm
 52mm
 55mm
 58mm
 62mm
 67mm
 72mm
 77mm



Hass Stepping Rings

Step Ring Hass B50 - 52mm
 Step Ring Hass B50 - 55mm
 Step Ring Hass B50 - 58mm
 Step Ring Hass B50 - 67mm
 Step Ring Hass B60 - 62mm
 Step Ring Hass B60 - 67mm
 Step Ring Hass B70 - 77mm

Double threaded Filter rings with screw retaining ring

25.5mm
 27mm
 28mm
 30mm
 30.5mm
 34mm
 35.5mm
 37mm
 37.5mm
 40.5mm
 43mm
 46mm
 48mm



Rotating Double threaded filter rings with screw retainer

49mm
 52mm
 55mm
 58mm
 62mm
 67mm
 72mm
 77mm
 82mm
 86mm



Rollei 66 Step Rings

Step Ring Rol 66 - 62mm
 Step Ring Rol 66 - 67mm
 Step Ring Rol 66 - 72mm u



Stepping Rings - The first number is the camera lens filter thread

20 - 25mm	30.5 - 28mm	37 - 37.5mm	40.5 - 46mm	48 - 49mm	52 - 46mm	58 - 55mm	69 - 72mm
25 - 28mm	30.5 - 33mm	37 - 37.5mm	40.5 - 48mm	48 - 52mm	52 - 48mm	58 - 62mm	69 - 77mm
25 - 30mm	30.5 - 35.5	37 - 40.5mm	40.5 - 49mm	48 - 55mm	52 - 49mm	58 - 67mm	72 - 52mm
25 - 37mm	30.5 - 37mm	37 - 42mm	40.5 - 52mm	48 - 58mm	52 - 52mm	58 - 72mm	72 - 58mm
27 - 28mm	30.5 - 43mm	37 - 43mm	43 - 34mm	48 - 62mm	52 - 55mm	58 - 77mm	72 - 62mm
27 - 30mm	30.5 - 46mm	37 - 46mm	43 - 37mm	49 - 34mm	52 - 58mm	60 - 62mm	72 - 67mm
27 - 37mm	30.5 - 49mm	37 - 49mm	43 - 39mm	49 - 37mm	52 - 62mm	62 - 46mm	72 - 77mm
27 - 43mm	30.5 - 52mm	37 - 52mm	43 - 46mm	49 - 39mm	52 - 67mm	62 - 49mm	72 - 82mm
27 - 46mm	30.5 - 7mm	37 - 55mm	43 - 49mm	49 - 43mm	52 - 72mm	62 - 52mm	72 - 86mm
27 - 49mm	32.5 - 37mm	37 - 58mm	43 - 52mm	49 - 46mm	52 - 77mm	62 - 55mm	72 - 95mm
27 - 52mm	34 - 37mm	37.5 - 37mm	43 - 55mm	49 - 48mm	55 - 37mm	62 - 58mm	77 - 49mm
28 - 27mm	34 - 43mm	37.5 - 43mm	43 - 58mm	49 - 52mm	55 - 46mm	62 - 67mm	77 - 52mm
28 - 30mm	34 - 46mm	37.5 - 46mm	43 - 62mm	49 - 55mm	55 - 48mm	62 - 72mm	77 - 62mm
28 - 30.5mm	34 - 49mm	37.5 - 49mm	46 - 37mm	49 - 58mm	55 - 49mm	62 - 77mm	77 - 67mm
28 - 35.5mm	35 - 28mm	37.5 - 52mm	46 - 43mm	49 - 62mm	55 - 52mm	67 - 52mm	77 - 72mm
28 - 37mm	35.5 - 37mm	37 - 46mm	46 - 48mm	49 - 67mm	55 - 58mm	67 - 55mm	77 - 82mm
30 - 28mm	35.5 - 49mm	38.1 - 49mm	46 - 49mm	49 - 72mm	55 - 62mm	67 - 58mm	82 - 67mm
30 - 30.5mm	37 - 27mm	38.1 - 52mm	46 - 52mm	49 - 77mm	55 - 67mm	67 - 62mm	82 - 72mm
30 - 33mm	37 - 28mm	38.1 - 55mm	46 - 55mm	50 - 49mm	58 - 37mm	67 - 72mm	82 - 77mm
30 - 37mm	37 - 30mm	39 - 46mm	46 - 58mm	50 - 52mm	55 - 72mm	67 - 77mm	82 - 86mm
30 - 43mm	37 - 30.5mm	39 - 49mm	46 - 62mm	50 - 55mm	58 - 46mm	67 - 82mm	86 - 82mm
30 - 46mm	37 - 34mm	39 - 52mm	46 - 67mm	50 - 58mm	58 - 48mm	69 - 52mm	86 - 95mm
30 - 49mm	37 - 35.5mm	40.5 - 37mm	48 - 43mm	52 - 37mm	58 - 49mm	69 - 62mm	95 - 86mm
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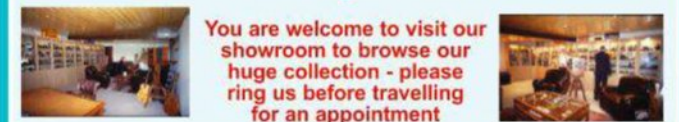
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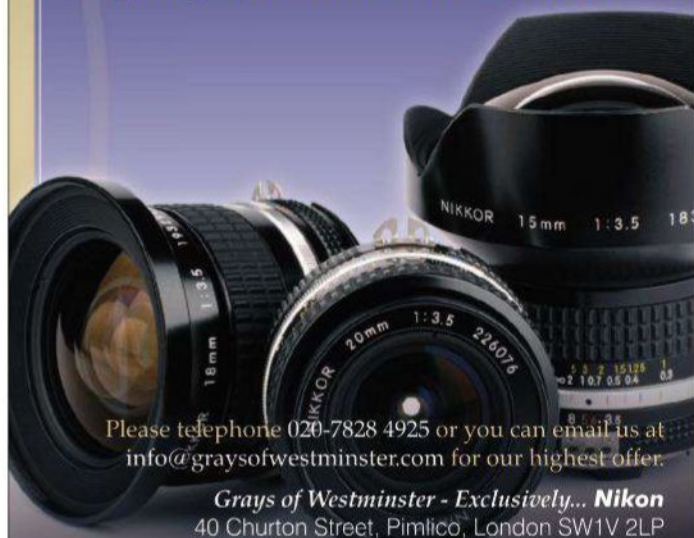
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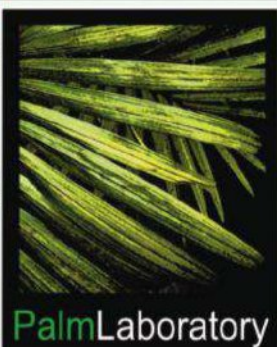
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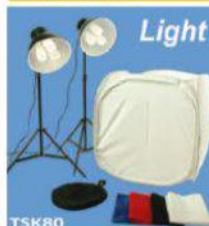


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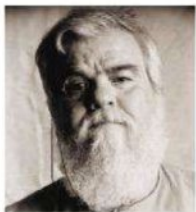
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ROGER HICKS

The argument that cameras are 'made to be used' can only stretch so far. Some cameras were not designed to last for ever

WHENEVER photographers start discussing camera collecting, it is rarely long before someone comes up with the old chestnut, 'Cameras are made to be used.' At first sight, this is no more than a statement of the patently obvious, namely, that all tools are made to be used. This is true even of the silver trowel used by Peter Simple's character Alderman Foodbottom (he of the iron watch chain, chairman of the Tramways and Fine Arts Committee) to lay the foundation stone of the new workhouse.

What marks out its utterer as hard of thinking, however, is the assumption that all tools are made to be used in the same way for all time. A tool is made to be used for as long as it is useful, after which it may be kept as a souvenir or curiosity (like the silver trowel), kept in case it comes in handy later (like an old camera superseded by a new one), or sold, thrown away or recycled.

Anyone who has looked at photographic magazines from a few decades ago will know that our photographic forebears were no more immune than we are today to catchpenry rubbish or to dubious or ill-conceived 'features'. Then, as now, camera manufacturers were in business to make money. Depending on where they saw themselves in the marketplace, they gave the public what the public said it wanted, or what the public actually bought (the two are by no means identical). They built down to a price, or up to a standard; they attempted to add glitz and glamour to pedestrian, me-too cameras for no better reason than to distinguish themselves from the other scrapings of the bottom of the barrel.

The brutal triage of history has therefore left us with three types of cameras. A few are true classics, the finest examples of their era, such as M-series Leicas, brass-and-mahogany Gandolfs, watch-like Alpas, tiny Minoxes and eccentric Tessinas.

On the second rung we have the great professional and amateur cameras that were so widely used – because they were so good – that they remain common today. The Nikon F is perhaps the greatest example, although again, other examples can be adduced, such as the Sinar Norma, the Mamiya RB67, or, among cameras designed primarily for amateurs, folding Kodak Retinas.

If you like to work with the tools of the past, it can make sense to use either category of camera, depending on what you can afford and what you prefer to use. Very few will actually be unusable, although sometimes heavy use or simple abuse may have taken their toll. Exactly which camera falls into which category will often be a question for lively debate: the Pentax SV could be placed in either of the categories already mentioned, or even in the third category, below.

This third group consists of the also-rans, which is a vast gallimaufry. Most also-rans were simply cheaper versions of the greats. Some were designed to appeal to those who did not care enough about their photography to buy the best, even if they could afford it. Others were for those whose enthusiasm was deeper than their pockets. Who would buy a Zeiss Werra if he could

afford a Leica, or a Ricoh Autoflex TLR if he could afford a Rollei? A few were mere stepping stones to vastly better cameras, such as the original Contax, pre-Pentax Asahiflexes, or the Hasselblad 1600F and 1000F. Then there are the fixed-lens rigid rangefinders, almost all rollfilm folders, and all but a handful of box cameras.

Today the also-rans are quite simply obsolete. This does not mean they are worthless. We may admire the ingenuity of the Werra or the sheer elegance of the Pontiac, but there are only three reasons to attempt to use the things. The first is sheer curiosity (or, for older readers, nostalgia). The second is because you like the particular look you can get from, say, a Jupiter-8 on a Zorki 4. The third is because they are ridiculously cheap, despite the fact that the best of them can deliver surprisingly good results.

However, if you want to take the best possible pictures, reasonably easily, as distinct from wanting to play with an old camera, or trying to recreate antique effects, the also-rans rarely have much going for them except price. As photographic tools, supply far outstrips demand. So let's be grateful to collectors for preserving them, and let's stop snivelling that they were 'made to be used'. When they were new, yes, they were, but they were not made to take pictures for ever and nor should we expect them to. **AP**

'Some were designed to appeal to those who did not care enough about their photography to buy the best, even if they could afford it'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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